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# SHAKESPEARE'S PART

IN

## "The Taming of the Shrew."

A DISSERTATION PRESENTED TO THE PHILOSOPHICAL FACULTY OF  
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DEGREE OF DOCTOR OF PHILOSOPHY.

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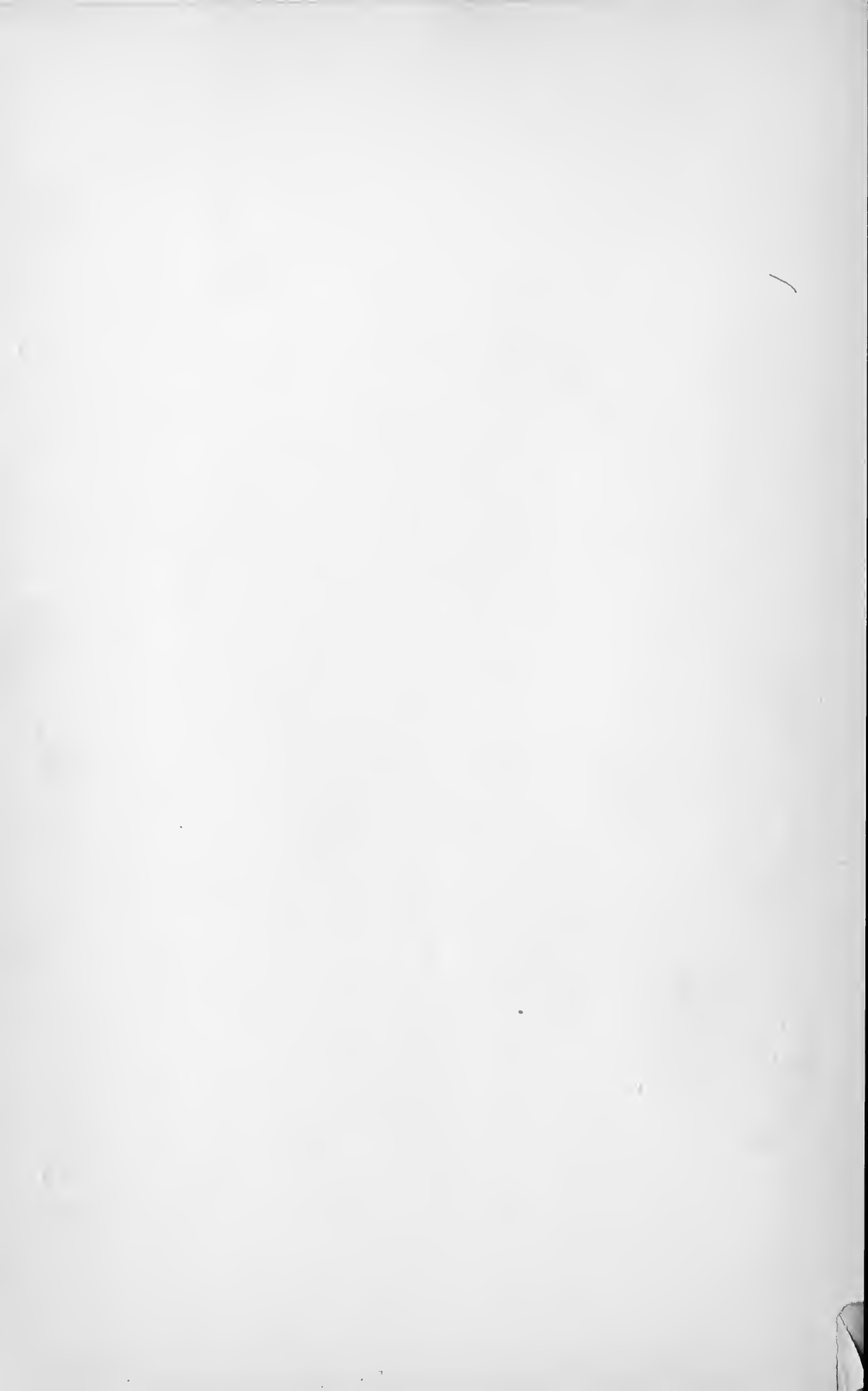
TO MY HONORED TEACHER,  
PROFESSOR DR. B. TEN BRINK.

GIFT  
MRS. WOODROW WILSON  
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## INTRODUCTION.<sup>1</sup>

Some of the plays published in the Shakespeare Folio of 1623 show in their different parts very great inequalities in style and in dramatic effectiveness. In some places these differences become so marked that the question is forced upon the attentive reader,—Can this play be wholly the work of SHAKESPEARE?

We know that the dramas which come to us from the days of Elizabeth and James the First were frequently produced by two or more writers working together. The literary partnership of BEAUMONT and FLETCHER was remarkable only for the number of dramatic compositions which were produced by the common labors of those authors. That it would not have been considered a strange thing in SHAKESPEARE'S day for him to be engaged in this kind of literary composition, is shown by the first edition of the play entitled *The Two Noble Kinsmen*. This piece was first published in 1634, and declares on the title page, whether truly or not, that it was "Written by the memorable Worthies of their time, Mr. John Fletcher and Mr. William Shakespeare, Gent."

Let us look for one moment at a play published as SHAKESPEARE'S in the Folio of 1623, *King Henry VIII*. The poet TENNYSON came to the conclusion, as a young man, that this drama is not entirely the work of SHAKESPEARE. He called the attention of his friend, Mr. JAMES SPEDDING, to the similarity

I am indebted to Professor TEN BRINK for suggesting to me the subject of this dissertation, and for most valuable help during the preparation of the same. Inasmuch as the dissertation has been finished in the United States, Professor TEN BRINK is in no way answerable for its shortcomings.

I am grateful to Professor ALBERT S. COOK, Dr. HERBERT EVELETH GREENE, and Mr. LANE, of the Harvard University Library, for helping me to the use of much-needed books. I desire to thank, also, the management of the Boston Public Library for granting me, while this paper was being completed, every facility in the use of their remarkable collection of Shakespeariana.

I am very especially indebted to Dr. HERBERT EVELETH GREENE for reading this paper before the MODERN LANGUAGE ASSOCIATION OF AMERICA in my stead. His hearty interest in the work of another was as intelligent as it was unselfish; and his friendly help will always be to me a most pleasant remembrance. His published comments apply perfectly to the form which the paper had when read by him.

of the style in certain portions of this play to that of the poet FLETCHER. SPEDDING, in a careful article, assigned certain parts of the play to SHAKESPEARE and the remainder to FLETCHER.<sup>2</sup> This division was determined by considerations drawn from differences in the style and the metre of the various parts. The division which he made has been confirmed by the judgment of many critics of high rank, and by the application of different metrical tests. KÖNIG, a German scholar, in a new and thorough investigation of SHAKESPEARE'S versification, finds SPEDDING'S conclusions to be supported by a full consideration of the metrical evidence.<sup>2a</sup> Mr. FURNIVALL even says: "Mr. Spedding's division of the play . . . may be looked on as certain."<sup>3</sup>

DELIUS, however, does not feel sure of the presence of a second hand in "Henry VIII"; and thinks, in any case, that some imitator of FLETCHER is more likely to have helped SHAKESPEARE than FLETCHER himself.<sup>4</sup>

There are other plays in the Folio of 1623 concerning which either a few or many, reputable critics, think that SHAKESPEARE cannot have been the sole author. Such plays are *Titus Andronicus*, *Timon of Athens*, *Pericles* and *The Taming of the Shrew*. This last piece will form the subject of the present paper.

# I. Sources of THE TAMING OF THE SHREW (TTS.).

## A. Direct Sources.

a. THE TAMING OF A SHREW (TAS.) and THE SUPPOSES are direct sources of TTS. and the most important ones—unless TAS. and TTS. have a common source in a work of SHAKESPEARE'S youth, an earlier version of TTS.

*The Taming of the Shrew* (TTS.) stands in very close connection with a play entitled *The Taming of a Shrew* (TAS.). The latter piece was first printed in 1594, again in 1596, and a

<sup>2</sup> 1850. Reprinted *Trans. New Shak. Soc.*, 1874.

<sup>2a</sup> "Der Vers in Shakspeare's Dramen," p. 136. *Quellen und Forschungen*, lxi, Strassburg, 1888.

<sup>3</sup> "Leopold Shakspeare"

<sup>4</sup> *Jahrb. der deutschen Sh. Ges.*, xiv.

third time in 1607. "This play and Shakespeare's," says HUDSON, "agree in having substantially the same plot, order and incidents, so far as regards the Lord, the Tinker, Petruchio, Catharine, and the whole taming process . . . . The underplot, however, is quite different." I may add that such striking agreements exist in the language of the two plays, that, with a single exception, no investigator, so far as I know, has failed to take it for granted that one of the plays must be directly based upon the other, but students of SHAKESPEARE have not felt entirely certain as to which play should be looked upon as the original.

Until recently, TTS. has not been supposed to have appeared in print previously to the publication of the First Folio edition of SHAKESPEARE'S plays in 1623; but Mr. Quaritch, the London bookseller, offered for sale a few years ago an undated Quarto of TTS. which he believes to belong between the years 1615 and 1620. This Quarto may explain the absence of TTS. from the list of those plays of SHAKESPEARE, which, in 1623, had not been "entered to other men."

The conjecture of Professor TEN BRINK<sup>5</sup> that both TAS. and TTS. go back to an earlier play, a work of SHAKESPEARE'S youth, is as helpful as it is original. Some difficulties have never been explained, I think, except by this view. Professor TEN BRINK, however, has not yet presented the evidence in full upon which his theory is based. This view will be given more at length in another place. (See p. 35.)

It was originally my desire to publish as a part of this paper an edition of TAS. and TTS. in parallel columns. After I had given up all hope of doing this, I was gratified by the appearance of Volume ii. of the 'Bankside Shakespeare.'<sup>5a</sup> In this book Mr. ALBERT R. FREY gives us both plays, with an Introduction. As a parallel edition of the two comedies, this book seems to me, both in plan and execution, to deserve the highest praise.

Both TTS. and TAS. borrow very much of their plot from *The Supposes*, "a comedy written in the Italian tongue by Ariosto, Englished by George Gascoigne, of Gray's Inn, Esquire; and there presented, 1566." TTS. borrows much more from *The Supposes* than does the companion play.

<sup>5</sup> *Jahrbuch der deutschen Sh. Ges.*, Bd. xiii.

<sup>5a</sup> New York, 1888. Pub. by *Shakes. Soc.* of N. Y.

I. *Outline of the story of THE SUPPOSES, of the story of TAS.  
and of that of TTS.*

It seems best to begin our consideration of these three comedies and the relations existing between them by putting before us a comparative table of the characters which appear in them, and a synopsis of the action of each play. A knowledge of the story of TTS., however, and the occasional use of the comparative table of characters, will be sufficient for a clear understanding of the following paper. The drier work of comparing in detail the course of action in the three plays can be postponed if desired. The correspondences between the characters of the three plays that we are to consider are indicated in the following table. The differences between two corresponding characters are sometimes very marked. Some characters in *The Supposes* to which the other plays have no corresponding rôles are the following:—Pasiphilo, a Parasite; Balia, Polynesta's nurse; Psiteria, an old hag; an Inn-keeper of Ferrara; Petruchio, servant of Scenese; Litio, servant of Philogano. The *names* of these last two characters have been taken into TTS.—The characters in the Inductions of TTS. and TAS. are omitted.

In the table, the real names of real lovers and the pretended names of pretended lovers are put in CAPITALS. The names of servants and teachers, real and pretended, are put in *Italics*. A dash stands between the rightful and the assumed rôle of a person; also, in the case of *Valeria* (TAS.), between the first-assumed rôle and the second.

<i>The Supposes.</i> Scene, Ferrara.		<i>Taming of the Shrew.</i> Scene, Padua.		<i>Taming of a Shrew.</i> Scene, Athens.	
	Damon.		Baptista		Alfonso
Polynesta		Bianca		Philema	
	EROSTRATO— <i>Dulippo</i> .		LUCENTIO— <i>Cambio</i>		AURELIUS (son of Duke of Cestus)—MER. SON.
	<i>Dulippo</i> —EROSTRATO		<i>Tranio</i> —LUCENTIO		<i>Valeria-Musician</i> (Cp. HORT. TTS.)—Son of Duke of Cestus.
	<i>Crapino</i>		<i>Biondello</i>		
	Scenese-Philogano		Pedant-Vincentio		Phylotus—Father of AUR. as MER. SON
	Philogano		Vincentio		Duke of Cestus
	CLEANDER		GREMIO		
			HORTENSIO— <i>Licio</i> (Until iv. ii. Cp. Val. T.A.S.)		
		Widow (after iv. ii.)		Emilia	
			HORTENSIO (after iv. ii.)		POLIDOR
					Boy of POL.
		Katharina		Katharina	
			PETRUCHIO		FERANDO
			<i>Grumio</i>		<i>Sander</i>

*The Supposes* is "the first play written in prose in our language."<sup>6</sup>

The story may be outlined as follows :

#### THE SUPPOSES.

(I. i.) From a conversation between Balia, the nurse, and Polynesta, it appears that Erostrato-Dulippo, the servant of Polynesta's father, Damon, visits Polynesta in secret as her accepted husband. Dulippo-Erostrato, servant of the true Erostrato, has taken the rôle of his master, and urges a pretended suit for Polynesta. (I. ii.) Pasiphilo, a parasite, flatters Cleander, an old lawyer, and assures him of success in winning Polynesta. (I. iii.) Pasiphilo complains of Cleander's parsimony and the scant fare at his table. Eros.-Dulippo explains in soliloquy his unfortunate position as the guilty lover of Polynesta. Damon, the father, wishes her to wed Cleander, since Dul.-Erostrato can give no assurance of a dowry. (I. iv.; II. i.) Dul.-Erostrato explains to Eros.-Dulippo that he has induced an old Scenese to play the rôle of Philogano (father of the real Erostrato), and to make assurance of a dower for Polynesta as the bride of Dulippo-Erostrato. Scenese [Sienese] has been frightened by a false story of unfriendly relations between Siena and Ferrara. (II. ii.) Scenese instructs his servants concerning his new rôle. (II. iii.) Eros.-Dulippo explains to Cleander that Pasiphilo gives pretended assistance to each suitor. (III. i.; III. ii.) Eros.-Dulippolaments his unfortunate position. (III. iii.) Damon has learned of Polynesta's shame. He commands that Eros.-Dulippo be bound and put into the dungeon. He laments over his own disgrace. (III. iv.) Pasiphilo overhears the truth concerning Polynesta. (III. v.; IV. i.) Dul.-Erostrato is in distress because the true Philogano has unexpectedly arrived. (IV. ii.) Philogano appearing, Dul.-Erostrato runs away. (IV. iii.) Ferrarese inn-keeper leads Philogano to the house of the pretended Erostrato. (IV. iv.) They are told by the servant that Philogano has *already* arrived. (IV. v.) The false and the true Philogano give each other the lie. Scenese-Philogano goes back into the house. (IV. vi.; IV. vii.) Dul.-Erostrato maintains his assumed rôle before Philogano. (IV. viii.) Ferrarese advises that Philogano seek the help of the lawyer Cleander. (V. i.; V. ii.) Dul.-Erostrato learns from Pasiphilo of the imprisonment of Eros.-Dulippo. (V. iii.) Dul.-Erostrato decides to confess all to Philogano. (V. iv.; V. v.) It appears that Philogano's former servant, the real Dulippo, is Cleander's long-lost son. (V. vi.; V. vii.) Pasiphilo tells Damon the whole truth about Dulippo and Erostrato, and the change of rôles. (V. viii.) Scenese and Philogano are reconciled. (V. ix.; V. x.) Meeting of all the characters. Mutual explanation and forgiveness.

The story of *The Taming of a Shrew* and that of *The Taming of the Shrew* will be given in parallel columns for convenience of reference.

<sup>6</sup> HAWKINS: 'The Origin of the English Drama.' Vol. iii, 1773.



*The Taming of a Shrew.*

TAS.

(Induction.) Tapster beats Sly out of doors. Sly gives a drunken answer and falls asleep. A Lord, returning from hunting, finds Sly. He proposes to dress Sly as a Lord, and to make him think, on waking, that he is such. The servants are instructed to carry out the plot.—A travelling troupe of players offer their services. They are told that they are to play before a Lord who is “something foolish.”—A page is instructed to play the rôle of Sly’s Lady.

Sly wakes. Servants offer him drink and apparel. Music plays. Servants suggest different pleasures. Page comes in as Lady. Sly says to the real Lord, “She and I will go to bed anon”; but he welcomes the proposed play.

[TAS. is not divided into Acts and Scenes.]

[Sc. i.] Polidor welcomes to Athens Aurelius, son of the Duke of Cestus. Alfonso and three daughters pass by. Aurelius suddenly conceives love for the second. Polidor declares that he has long loved the youngest, but that the father requires that the eldest, a shrew, shall first be married. Polidor thinks of Ferando as a match for the shrew, Katharine. Aurelius decides to woo in the character of a Merchant’s son. Ferando enters, on the way to woo Katharine—of his own motion. [Sc. ii.] After Ferando makes an arrangement with Alfonso, the father of the shrew, he and Kate have a sharp dialogue, Alfonso, coming back, appoints Sunday next as the marriage day.—[Sc. iii.] Jesting between Sander and Ferando; then between Sander and Polidor’s boy.—[Sc. iv.] Aurelius sends Valeria to Alfonso as a Musician. Valeria is to get an opportunity to instruct Katharine on the lute. Thus Aurelius hopes to get free access to Emilia.—[Sc. v.] Polidor presents Aurelius to Alfonso as a Merchant’s Son. [Sly and the Lord converse.]—[Sc. vi.] Valeria seeks to teach Kate. She threatens to strike him with the lute and leaves him.—[Sc. vii.] Polidor and Aurelius make love in grand words to Emilia and Philema, and are kindly answered.

*The Taming of the Shrew.*

TTS.

(Ind. I.) Hostess comes in quarreling with Sly. He gives drunken answers and falls asleep. A Lord, returning from hunting, gives directions for the care of his dogs. He finds Sly. He forms the plan to dress Sly as a Lord and to make him believe, on waking, that he is such. The servants are instructed to carry out the plot.—A travelling troupe of players offer their services. They are told that they are to play before a lord who may show some “odd behavior.”—A page is instructed to play the rôle of Sly’s Lady.

(Ind. II.) Sly wakes. Servants offer drink, food, raiment. Music plays. Servants suggest different pleasures. Sly is convinced. Page comes in as Lady. Sly asks her to come to bed; but yields reluctantly to the pretended requirements of the physicians. Accepts the play that is offered, but has no interest in it.

(I. i.) Lucentio and his servant Tranio have come to Padua to study. Baptista enters with his two daughters, Katharine and Bianca, and two suitors of Bianca, Hortensio and Gremio. Baptista declares that Katharine must be married before he can bestow Bianca; he asks for teachers for Bianca. Katharine displays her shrewishness. The sight of Bianca inspires Lucentio with love. He takes the rôle of Cambio, a teacher of languages. Tranio takes the rôle of his master, with Biondello as his servant. Tranio-Lucentio is directed to make one of Bianca’s suitors. [Sly converses with servant and Page-Lady.]—(I. ii.) Petruchio, with his man Grumio, comes to visit Hortensio. He tells Hortensio that he is seeking his fortune and wishes to marry. Hortensio laughingly suggests Katharine, the shrew; but Petruchio at once decides to woo her because of her wealth. Petruchio is to present Hortensio to Baptista as Licio, a music-teacher. Gremio comes in with Lucentio-Cambio. Tranio-Lucentio comes in with Biondello, and declares himself a new suitor for Bianca.—(II. i.) Katharine torments Bianca. The suitors come. Petruchio offers himself as suitor for Katharine. Hort.-Licio and Luc.-Cambio are presented as teachers for Bianca. Tran.-Lucentio offers himself as suitor for Bianca. Petruchio and Baptista make an agreement as to dowry. Hortensio, coming in with a broken head, tells of his attempt to teach Katharine on the lute.

[Sc. viii.] Ferando comes to his wedding basely attired; he explains that the Shrew would spoil his costly suits. All object; but he insists, and they go to the church.—[Sc. ix.] Jestings between Sander and Polidor's boy.

[Sc. x.] After the wedding, Ferando insists on going home at once. Kate refuses, but is made to go. Alfonso accepts Aurelius-Merchant's Son as the betrothed of Philema.

[Sc. xi.] Sander prepares the servants at Ferando's house for their master's coming. Ferando, on coming, finds fault with preparations, beats Sander for pulling his boot off carelessly, throws down table and meat, and beats the servants. Explains his purpose to subdue Kate by depriving her of sleep and food.—[Sc. xii.] Aurelius and Valeria plot to have Phylotus play the rôle of the Merchant, father of Aurelius as Merchant's Son.—[Sc. xiii.] Katharine tries in vain to coax meat from Sander. Ferando brings meat on point of his dagger. Kate not being thankful, he is about to take it away, but keeps it at Polidor's intercession. Kate is defiant.—[Sc. xiv.] Phylotus, as Merchant-father of Aurelius, promises Alfonso to give means to the young couple. Valeria is now presented as Son of Duke of Cestus.

[Sc. xv.] Haberdasher brings cap for Katharine, which she likes but Ferando rejects. Tailor brings her a dress, which Ferando derides and rejects. Ferando proposes that they go to the house of Kate's father. Incidentally he names the hour incorrectly. Because Kate does not agree with him as to the house, he gives up the journey.—[Sc. xvi.] High-sounding love-making between Polidor and Emilia, and Aurelius and Philema. They go to be married. [Sly and the Lord comment.].—[Sc. xvii.] Ferando and Katharine set out for Alfonso's. Ferando speaks of the moon as shining. Kate says it is the sun, but yields rather than go back. The Duke of Cestus, entering, is ad-

Petruchio declares his method of wooing. Katharine coming in, he and she have a sharp dialogue. He tells the others on their return that Katharine loves him, but he and she have bargained that "she shall still be curst in company." Tran.-Lucentio outbids Gremio for the hand of Bianca.

(III. i.) Luc.-Cambio and Hort.-Licio contend for precedence in instructing Bianca. Each woos while pretending to teach. Luc.-Cambio receives encouragement.

(III. ii.) It is Petruchio's wedding-day, but he has not come. Biondello announces the arrival of Petruchio and describes his mean attire. Petruchio insisting on being married in this array, they go to the church.

Tran.-Lucentio suggests to Luc-Cambio a stolen marriage with Bianca.

Gremio describes the marriage scene. The company comes from church. Petruchio insists on going home at once with Katharine, and does so in spite of her blunt refusal.

(IV. i.) Gremio, at Petruchio's house, describes to the servants the homeward journey of the married couple. Petruchio comes, and is furious because the servants do not meet him. He strikes one for pulling his boot off carelessly; finds fault with the meat and throws it about the stage. Explains his plan to deprive Kate of food and rest while pretending "That all is done in reverend care of her."

(IV. ii.) Tran.-Lucentio and Hort.-Licio see that Luc.-Cambio is loved by Bianca, and they swear together to give her up. Hortensio discloses himself, and goes off to woo a widow. Tran.-Lucentio deceives a Pedant from Mantua with a false story of a war between Mantua and Padua. He induces the Pedant to save his own life by feigning to be Vincentio, the father of Lucentio.—(IV. iii.) Katharine in her hunger begs Gremio in vain for meat. Petruchio brings her meat.

Haberdasher brings cap for Kate. She likes it, but Petruchio derides it. Tailor brings dress. Petruchio derides the dress and scolds the Tailor. The dress is refused. Petruchio proposes that they go to the house of Kate's father. Because she does not follow him in naming the time of day wrongly, he at once refuses to go.

(IV. iv.) Pedant-Vicentio arranges with Baptista for the marriage of Tranio-Lucentio with Bianca. Biondello arranges with Luc-Cambio for the secret marriage of the latter with Bianca.—(IV. v.) Petruchio, Katharine and Hortensio set out for Baptista's. Petruchio speaks of the moon as shining. Kate says it is the sun, but yields rather

dressed by Ferando as a woman; then by Kate in the same strain. Ferando commends Kate.—[Sc. xviii.] Alfonso, Phylotus, Valeria and the two newly-wedded pairs come from the wedding; they wonder that Ferando and Katharine are absent. Duke of Cestus comes in while Valeria is speaking as his son; he accuses Valeria of falsehood, and orders that he be taken to prison. [Sly will have no sending to prison, on his authority as a Lord. Drinks and falls asleep.] Duke reproaches Aurelius. Aurelius implores forgiveness. All join him. The Duke relents. [Sly is dressed in his former clothes while asleep and borne to the place where he was found.]

(Sc. xix.) The three husbands enter from supper. Aurelius proposes a test for a wager to see whose wife is most obedient. Polidor thinks Ferando should not be asked to take part; but he does, and gets the wager raised. Alfonso predicts that Ferando will lose. Aurelius sends for his wife; she is busy but will "come anon." Polidor's wife bids him come to her. Kate comes when sent for. At Ferando's request, she first treads her cap under foot; then brings her sisters in; and then expounds to them the duty of wifely obedience. [The Tapster, in the midst of a grandiloquent speech, finds Sly. Sly thinks he has dreamed the whole night's experiences. He goes home to use his newly-acquired knowledge upon his wife.]

than go back. The true Vincentio entering is addressed by Petruchio as a woman, then by Kate in the same strain; then Petruchio addresses him as an old man, and Kate changes in the same way.

(V. i.) Petruchio takes Vincentio to the house of Tran.—Lucentio, and presents him as Lucentio's father. Pedant-Vicentio asserts his assumed rôle. Biondello and Tran-Lucentio refuse to recognize Vincentio. Luc.—Cambio and Bianca come in from being married and beg for pardon, which is granted them. Petruchio compels Kate to kiss him in the street.

(V. ii.) All sit and jest at a banquet. After the ladies have gone out, Petruchio is joked with because of his shrewish wife. He proposes that the obedience of the wives be tested for a wager. Bianca, when sent for, is busy and cannot come; Hortensio's widow bids him come to her; Katharine comes at once when called. She is sent after the other ladies and brings them. When told to tread her cap under foot she does so. At Petruchio's request she explains to the other ladies the duty of wifely obedience and its grounds.

## 2. THE DATE OF T A S.

The date of the composition of T A S. has not been determined. A passage in GREENE's novel, 'Menaphon. Camila's alarm to Slumbering Euphues, etc,' contains a possible allusion to TAS. The passage reads: "Wee had, answered *Doron*, an Eaw amongst our Rams, whose fleece was as white as the haire that grow on father *Boreas* chinne, or as the dangling deawlap of the siluer Bull."<sup>7</sup> With this, compare the lines,—

"Sweete Kate the louelier then Dianas purple robe,  
Whiter then are the snowie Apenis,  
Or icie haire that groes on *Boreas* chin."<sup>8</sup>

Says HALLIWELL-PHILLIPPS,—"It is obvious to be as likely for the author of the comedy [TAS.] to have had Greene's words in his recollection, as for the latter to have quoted from the play."<sup>9</sup> The words of THOMAS NASH, however, in a pre-

<sup>7</sup> ARBER'S 'Reprint,' p. 74.

<sup>8</sup> TAS. 'Bankside S.,' ii, ll. 678-680.

<sup>9</sup> 'Outlines of the Life of Shakespeare.' Vol. ii., p. 280).

face to 'Menaphon. Camila's alarm. . . .', addressed "To the Gentlemen Students of both Universities," seem to me to make it probable that T A S. was in existence when he wrote. The passage runs as follows:

"I am not ignorant how eloquent our gown'd age is grown of late; so that euerie moechanicall mate abhorres the english he was borne too, and plucks with a solemne periphrasis, his *vt vales* from the ink-horne; which I impute not so much to the perfection of arts, as to the seruile imitation of vainglorious tragoe-dians, who contend not so seriouslie to excell in action, as to embowell the clowdes in a speech of comparison; thinking themselves more than initiated in poets immortalitie, if they but once get *Boreas* by the beard, and the heavenlie bull by the deaw-lap."<sup>10</sup>

Professor ARBER thinks "that Nash's Preface *could not* have been written before November, 1588." The novel itself was entered on the books of the Stationers' Company, on Aug. 23, 1589, and was printed during the same year. If an allusion to T A S. is intended by NASH, the date of the play cannot be put later than 1588. As already noted, T A S. was first printed in 1594.

### 3. THE DATE OF T T S.

Let us look first at the allusions to contemporary plays, etc., which are contained in T T S., in order to see if these will help us in fixing the date of the play. The force of some of the supposed allusions seems to me to be entirely uncertain. Says FLEAY: "II. i., 297 ['For patience she will prove a second Grissel'] refers to *Patient Grissel*, by Dekker, Chettle and Haughton, December, 1599; 'curst' in II. i. 187, 294, 307; V. ii. 188, to Dekker's *Medicine for a Curst Wife*, July, 1602; and IV. i. 221 ['This is a way to kill a wife with kindness'] to Heywood's *Woman Killed with Kindness*, March, 1603."<sup>11</sup> There is nothing in these passages, I think, to show that T T S. is either earlier or later than any one of these plays. SHAKESPEARE regularly uses "curst" in this sense. *The Two Gentlemen of Verona* has it (III. i., 347), a play which MERES mentions in 1598. The old ballad, *The Wife Lapped in Morels Skin*, uses the word in this sense; that ballad was probably known to SHAKESPEARE; at any rate it exemplifies the usage of the time. ROLFE's edition of T T S. cites CLARKE as saying,

<sup>10</sup> "Arber Reprint," p. 6. Cf. FLEAY'S 'Life and Work of S.,' p. 99.

<sup>11</sup> 'Life and Work of S.' 1886. p. 225.

concerning the phrase "to kill a wife with kindness,"—"A familiar expression which suggested the title of Heywood's play, *A Woman Killed with Kindness*." This interpretation is as natural as that of FLEAY.

*Twelfth Night* IV. i., 55, "Rudesby, begone!"—and T T S. III. ii., 10, "Unto a mad-brain rudesby full of spleen," are probably allusions to the old comedy *Sir Gyles Goosecappe*. This was entered on the Stationers' Registers in 1606 and was published in the same year. The heroine is said to be "the best scholler of any woman but one in England." BULLEN considers this to be a plain allusion to Queen Elizabeth, which would make the date of the play at least as early as 1603.<sup>12</sup> FLEAY says that *Sir Gyles Goosecappe* "must date between 1599 and 1601," "because it was produced by the Children of the Chapel"; also that "the reference to the Maréchal de Biron's visit, III. i., proves conclusively that the play cannot have been written earlier than the autumn of 1601."<sup>13</sup> The phrase in *Twelfth Night*, if it is an allusion to *Sir Gyles Goosecappe* would seem to put the date of the latter play as early as 1601. T T S. would then have to come in 1601, or later.

In *Women Pleas'd*, a play of FLETCHER, or of BEAUMONT and FLETCHER, one Soto, the son of a farmer, attempts to clamber up to the window of the heroine of the play by means of a ladder. His purpose is to make love to the lady, not on his own account, but on behalf of his deeply enamored master, Claudio. Soto is detected in this attempt, and is thoroughly frightened. He does not actually woo the lady at all, not even on behalf of another. There is an allusion to this in TTS. :—

"Lord. . . . This fellow I remember,  
Since once he play'd a farmer's eldest son :  
'Twas where you woo'd the gentlewoman so well :  
I have forgot your name ; but sure, that part  
Was aptly fitted and naturally perform'd.  
*A Player.* [Folio, *Sincklo*] I think 'twas Soto that  
your honour means."<sup>14</sup>

FREY says that *Women Pleas'd* was written by BEAUMONT and FLETCHER in the year 1604, and TIECK puts it "before 1607." I have found no certain evidence of the date. WARD says

<sup>12</sup> BULLEN'S 'Collection of Old Eng. Plays.' London. 1884. Vol. iii. Introd.

<sup>13</sup> BULLEN, iii, pp. 93-4.

<sup>14</sup> TTS. Ind. i. ll. 83-88.

simply "before 1625."<sup>15</sup> FLETCHER was born in December, 1579, and BEAUMONT about 1584. Most of the editors, including DYCE, consider *Women Pleas'd* to be the work of FLETCHER alone.

L. 88 in the above passage is printed in the Folio of 1623 as being spoken by *Sincklo*. According to FLEAY, "Sinklo was an actor with the Chamberlain's men, from 1597 to 1604."<sup>16</sup>

Sly's words in the Induction of TTS., "Go by, Jeronimy" (l. 9, Folio, "go by S. Jeronimie"), are an undoubted allusion to *The Spanish Tragedy* of THOMAS KYD. This allusion does not help us much, however. WARD thinks that *The Spanish Tragedy* "was certainly printed before its first-known edition of 1599, and was probably acted about 1588."<sup>17</sup>

The usually accepted date for the composition of *Hamlet* is 1603, in which year the first Quarto of the play was printed. In *Hamlet*, III. ii. 250, Baptista is used incorrectly as the name of an Italian woman. It is hard to see how SHAKESPEARE could make this mistake after his connection with the Baptista of TTS.

The composition of TTS. has probably never been put later than 1609; but SAMUEL ROWLANDS'S *A Whole Crew of Kind Gossips* furnishes us direct, though not conclusive, evidence that it was then in existence. ROWLANDS'S work was printed in 1609, and seems to contain an allusion to TTS. I cite the passage, to which attention was first called, I think, by Mr. FURNIVALL: .

"In sober sadnesse I do speake it now,  
And to you all I make a solemne vow,  
The chiefest Art I have I will bestow,  
About a worke cald taming of the Shrow.  
It wakes my heart to fret, my looks to frowne,  
That we should let our wiues thus put us downe."<sup>18</sup>

Nicholas Ling issued a third edition of TAS. in 1607, and then sold his copyright, Nov. 19, 1607, to John Smithwick, one of the proprietors of the first edition of SHAKESPEARE, the Folio of 1623. These facts may well have some immediate connection with the date of TTS; but we do not know definitely how to interpret them.

<sup>15</sup> 'English Dramatic Literature,' ii, 210.

<sup>16</sup> 'Life and Work of S.,' p. 226.

<sup>17</sup> 'Eng. Dram. Lit.,' i. 170.

<sup>18</sup> Answer of the fifth husband. 'Complete Works' of SAMUEL ROWLANDS, vol. ii. Hunterian Club. 1880.

The last one of the four numbered paragraphs which conclude Mr. FREY's "Introduction" to Vol. ii. of the 'Bankside Shakespeare' reads as follows :

"4. If the play [TTS.] as it now stands was not written before 1609 and after November 19th, 1607, all the contemporary evidence of Greene, Dekker, Henslowe, Kyd, Beaumont, Fletcher and Rowlands must be considered as worthless; we must assign an earlier date to *Hamlet* than the one now usually received; and we must ignore the remarkable circumstance that Smethwick bought the old play in 1607, and lent the proprietors of the first Folio an improved version of it in 1622 or 1623."<sup>19</sup>

I have been constantly indebted to Mr. FREY's work in discussing this topic. In some points, however, I am compelled to differ with him. I do not know why he mentions GREENE here. I do not attach any force to the supposed allusions in TTS. to the plays of DEKKER; and the citations from HENSLOWE which FREY gives have reference only to DEKKER's *Medicine for a Curst Wife* and to HEYWOOD's *Woman Killed with Kindness*. FREY gives the date of *The Spanish Tragedy*, by KYD, as 1602, disagreeing with WARD. The different allusions that we have been considering seem to put the date of TTS. between 1604 and 1609.

I have said nothing yet about the evidence as to the date of TTS. which can be derived from the metrical peculiarities of the play. There are difficulties here which I am entirely unable to solve. FURNIVALL says, "The stopt-line test makes Shakespeare's part of the play his earliest work."<sup>20</sup> KÖNIG, too, finds fewer unstopt (run-on) lines in TTS. than in any other of the plays.<sup>21</sup>

In a later portion of this paper I discriminate between those parts of TTS. which I think to have been written by SHAKESPEARE and those which I cannot think to be his. In doing this I add to the difficulty which has just been noticed. According to my division, unstopt lines are used much more freely in the non-Shakespearian than in the Shakespearian parts of TTS. (See p. 76). This added difficulty, however, does not originate with me. The division of the play which I make differs in details, but not in its broad outline, from that made by WHITE, FLEAY and FURNIVALL. Any one who admits the

<sup>19</sup> 'Bankside S.,' ii, p. 38.

<sup>20</sup> 'Leopold Shak.'

<sup>21</sup> 'Der Vers in Sh. Dramen.' Strassburg, 1888. p. 133.

composite character of the play would be likely to make a somewhat similar division.

The Induction of TTS. shows such a high degree of artistic skill as to suggest that it may have been written at a different time from the body of the play ; yet the unstopt lines are only slightly more frequent here than in those other portions of the play which I believe to be the work of SHAKESPEARE. I speak thus particularly of the unstopt lines, because that test is the one of all the so-called metrical tests which seems to me most likely to furnish an outward mark of the mental and artistic growth of the poet.

How this difficulty is to be explained, I do not know. Perhaps some way of escape may be found in connection with the theory of Professor TEN BRINK that TTS. is the revision of a play written in the earliest part of SHAKESPEARE'S career as an author. (See p. 33 f.)

#### 4. THE RELATION OF TAS. TO *The Supposes*.

TAS. seems plainly to have taken the following features from *The Supposes*, whether directly or indirectly :

1. A young gentleman (Erostrato-Dulippo, Aurelius-Merchant's Son) disguises himself in order to woo a lady (Polynesta, Philema) to better advantage, and wins her heart. His servant (Dulippo-Erostrato, Valeria—Son of Duke of Cestus) assumes the rôle of the master.

2. The pretended master and suitor in *The Supposes* (Dulippo-Erostrato) secures an aged man (Scenese-Philogano) to play the rôle of his father. The real master in TAS., wooing under a false name (Aurelius-Merchant's Son), secures an old man (Phylotus—father of Aurelius as Merchant's Son) to act as father to him. The false father, in each case, gives assurance that his pretended son shall receive the necessary marriage portion.

3. The real father (Philogano, Duke of Cestus) of each young gentleman (the real Erostrato, Aurelius) comes seeking his son ; but he finds that the servant is usurping the son's name and rights. The servant (Dulippo, Valeria) refuses at first to recognize his master's true father. Confession follows on the part of the lovers (Erostrato and Polynesta, Aurelius and Philema) ; and forgiveness is granted by the father.



5. THE RELATION OF TTS. TO *The Supposes*.

TTS. seems to have taken from *The Supposes*, whether directly or indirectly, the following important features :

1. )
2. } The same that have just been given for TAS.
3. }

In TTS. the young gentleman is Lucentio-Cambio ; the lady is Bianca ; the servant is Tranio-Lucentio ; the false father is Pedant-Vicentio ; the real father is Vincentio.

4. The servant who has assumed his master's rôle (Dulippo-Erostrato, Tranio-Lucentio) urges a pretended suit for the hand of the same lady (Polynesta, Bianca.)

5. The young lady (Polynesta, Bianca) who is wooed by the young gentleman in disguise (Erostrato-Dulippo, Lucentio-Cambio) has also as suitor an old but wealthy man (Cleander, Gremio.) The lady's father desires to give her hand to the wealthiest suitor. In *The Supposes* the young lady and the young gentleman disguised as a servant are secretly living as man and wife.

6. An old man (Scenese, Pedant) is deceived by the story that he has come to a city that is in unfriendly relations with his own. He is glad to escape from supposed danger by assuming the rôle of father to a pretended son (Dulippo-Erostrato, Tranio-Lucentio.)

7. This false father (Scenese-Philogano, Pedant-Vincentio) unknowingly encounters the true father (Philogano, Vincentio), and vigorously maintains his assumed rôle.

There are certain clear references to *The Supposes* in TTS., as follows :

"I see no reason but supposed Lucentio  
Must get a father called 'supposed Vincentio.'"

TTS. II. i. 409, 410.

"Here's Lucentio,  
Right son to the right Vincentio;  
That have by marriage made thy daughter mine,  
While counterfeit supposes bleared thine eyne."

TTS. V. i. 117-120.

In *The Supposes*, the Scenese has a servant named Petruccio ; and Philogano has a servant named Litio. These names have been taken into TTS., but are applied to other characters.

## 6. IS TAS. ONE SOURCE OF TTS.?

TAS. and TTS. have each an Induction. In a few words, phrases and lines, there is a striking resemblance in the language of the two Inductions. The expressions which are nearly the same in both amount to about seven lines in all. The word "pheeze" (TTS. Ind. I. i.) the mention of the "roe" (ii, 50), and a mistake in the use of the word "comedy" (intentional in TAS. in "commoditie," blundering in Sly's "comonty"—TTS., Ind. ii. 140),—are found in both. The agreement in the plan of the two Inductions is complete. The handling of this common material is somewhat fuller in the Induction of TTS., and is dramatically very much finer.

In the plays themselves, we call attention again to the common features taken into both plays from *The Supposes* (pp. 10-11) DYCE makes a false impression when he says, "... the earlier play [TAS.], the author of which has been vainly guessed at, contains nothing similar to the incident of the Pedant personating Vincentio." It is Tranio-Lucentio in TTS. who secures a pretended father. In TAS. the false father is gotten by Aurelius-Merchant's Son, the counterpart of Lucentio-Cambio in TTS.

The correspondence between those parts of TTS. where Katharine and Petruchio are upon the stage together and similar passages in TAS. is very remarkable. The occurrences are the same in both plays. This is also true of the connected incidents in Petruchio's house. We find also, in these parts, an agreement of the very language, which, though much less complete than the agreement in the action, is far more remarkable. With the exception of Parts ii and iii of *Henry VI*, I think that such a close correspondence as we have here between the language of a play attributed to SHAKESPEARE and that of another existing play cannot be found.

Outside of the Induction, of the Petruchio-Katharine parts, and of the connected incidents in Petruchio's house, and outside of the common features taken into both plays from *The Supposes*—TTS. shows the following additional points of agreement with TAS:

1. Lucentio (Aurelius in TAS.) has come to Padua (Athens in TAS.) to visit his old friend Hortensio (Polidor in TAS). He

unexpectedly sees and becomes enamored of Bianca (Philema in TAS.).

2. Hortensio (Valeria in TAS.) takes the rôle of a teacher of music, and endeavors to instruct Katharine. The hard treatment of the musician by the shrew is much the same in both plays. It is weakly acted in TAS., sharply related in TTS.

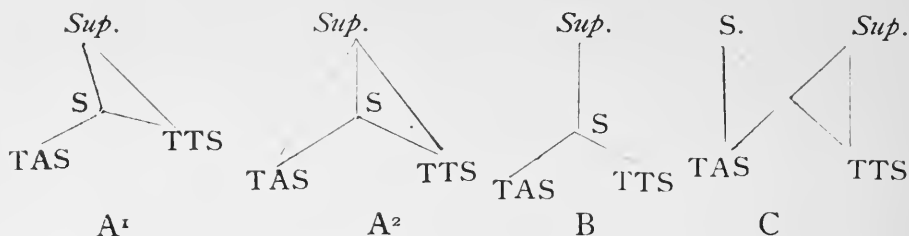
The setting of this common feature is very different in the two plays. Hortensio, in TTS., becomes a teacher of music in order that he may woo Bianca while pretending to teach her. Valeria takes this rôle in TAS. in order to instruct Kate, the shrew, and so to leave her two sisters free to receive the attentions of their suitors. Valeria's assumption of his master's rôle comes after this. Except as a music teacher, Valeria corresponds to Tranio-Lucentio in TTS.

In TAS. we have uneventful, grandiloquent love-making between two lovers, Aurelius-Merchant's Son and Polidor, and their conventionally duteous and affectionate ladies. There is nothing corresponding to this in TTS. The poetry of these passages in TAS. is written in the manner of MARLOWE, contains many lines borrowed from his 'Faust' and 'Tamburlaine' (see p. 44 f.), and is often very beautiful, even when decidedly lofty and inappropriate. Some weak conversations between Fernando's man, Sander, and Polidor's boy have also no counterpart in TTS.

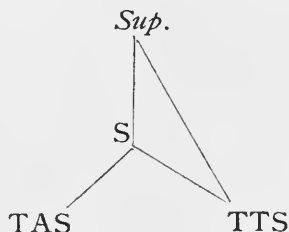
In TTS. we have here a sharp race for the hand of Bianca on the part of three real suitors and one pretended one. This contest is borrowed from *The Supposes*, but Hortensio as a third real suitor for Bianca is new. When he changes his purpose and pays court to the widow, the situation resembles in a measure the three-fold wooing of TAS.; but the old Gremio, and Tranio-Lucentio as a *lover*, are not in TAS. in any form.

As regards the origin of the plays, TAS. and TTS. may stand to each other in any one of several relations :

1. The common part of TTS. and TAS. may be derived from a common source (S). These plays may get some ( $A^1$ ,  $A^2$ ), or all (B), or none (C) of the features found in them and also in *The Supposes* through this common source. The following figures may help to make this clear :



Since there is no part of that which has been taken from *The Supposes* into TAS., which is not also found in TTS., the figures A<sup>2</sup> and C represent suppositions which are very improbable. The amount of the borrowing from *The Supposes* in TTS. is so much greater than in TAS., that B may also be eliminated, as being very improbable. The only figure which remains is A<sup>1</sup>.

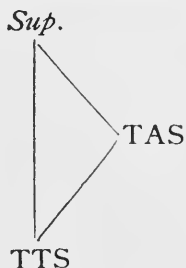


This figure represents very well the theory of Professor TEN BRINK (see p. 33 f.)

2. TTS. may be a direct source of TAS. In this case there is no need that TAS. should take anything from *The Supposes* except through TTS.



3. TAS. may be a direct source of TTS.



The students of SHAKESPEARE have generally accepted as

true the supposition which I have numbered 3; although, as HUDSON points out, this "does not seem to have been proved." I wish to offer now some reasons why this third supposition, which makes TAS. older than TTS. and a direct source of it, is more probable than the second, which reverses this order. The considerations which I advance have for the most part, however, no force against the first supposition.

A. The superiority of TTS. to TAS. in the dramatic effectiveness of its language and handling, and especially in the force of those speeches and incidents which are found only in TTS., make it unlikely that TAS. is derived from TTS. Some of the most effective features of TTS. are not present in TAS.

The most important points of difference between the two Inductions (and their short continuations) show the superiority of TTS. I can perhaps particularize them as follows :

1. The Induction in TTS. opens more dramatically than that of TAS., with more taunts and retorts, and sharper ones.

2 The Lord in the Induction of TTS. is more realistically drawn than his counterpart. Instead of uttering high-sounding declamation, he makes sharp comments on the day's hunting, and gives careful directions as to the care of his hounds. The following comment is of interest in connection with the two points just particularized :

"Ist auch Manches nicht übel darin [im Vorspiel TAS.], so wird es doch von den Ungehörigkeiten und Platiüden überwuchert. Der Gegensatz zu Shakespeare aber ist handgreiflich. Dieser ermässigt das Widerwärtige in der Erscheinung des Trunkenbolds durch wirklichen Humor und zeigt seine Welt- und Menschenkenntniss, indem er den Lord natur- und sachgemäss sprechen lässt. Sein Euphuismus im Gespräch mit Schlaw ist beabsichtigt und als Spass gemeint. Gleich die Rückkehr von der Jagd ist voller Leben, Bewegung und Individualisirung. Demnächst das Gespräch mit den Schauspielern." <sup>22</sup>

3. The plan for deceiving Sly is not formed at one burst in the Induction of TTS., but is a gradual, though rapid growth in the mind of the Lord.

4. The elevated language of the Induction of TAS. has no especial fitness, unless it be where the servants are imposing upon the ignorant and vulgar Sly. Here only does the Induction of TTS. take a similar tone.

<sup>22</sup> "Shakespeare und seine Vorläufer." W. HERTZBERG. *Jahrbuch der deutschen Sh. Gesellschaft.* xv., p. 382.

5. The servants, in the Induction of TTS., refer to the persons and scenes which belong to Sly's past life, but claim to know these only through his own delirious ravings. By this device Sly is convinced that the past life, which he seems to remember, has never existed.

6. Sly talks vigorously in his proper character, in the Induction of TTS., before yielding to the deception. These speeches are admirable in their realism and rich humor.

7. The troupe of actors, in the Induction of TAS.,

" . . . Are referred to as a company employed by the Lord. This is crude workmanship, as only a few lines below we find the nobleman asking,

"Now sirs, what store of plaies have you?"

It would thus appear that he is unacquainted with the performances of his own troupe. But in the Folio they are designated as

'players

That offer service to your lordship,'

A most decided improvement upon the older version."<sup>23</sup>

In all the points so far made, the Induction of TTS. is more effective than that of TAS. In two features the Induction of TAS. seems to be the more effective:

8. It seems unfitting that Sly should talk blank verse (TTS. Ind. ii, 70-119). This appears to be FLEAY's reason for rejecting the Shakspearean authorship of the Induction.<sup>24</sup> DELIUS and A. VON WEILEN, however, consider the final use of blank verse by Sly to be a fine feature, as making an attempt on his part to make his language correspond to the new rôle in which which he finds himself.

"Wahrscheinlich wollte Shakespeare damit die gute Manier andeuten, mit welcher Sly sich in die ihm zugemuthete Edelmannsrolle findet."<sup>25</sup>

"Er findet sich in die ihm aufgedrungene Rolle, aber nicht so plötzlich wie in der Vorlage, sondern erst nach und nach orientirt er sich in der fremden Umgebung, wobei Shakespeare ihn sehr glücklich auch aus seiner prosaischen Sprache in die rhythmische Redeweise des neuen Kreises übergehen lässt."<sup>26</sup>

<sup>23</sup> 'Bankside Shakes.,' ii., FREY'S Intro., p. 8.

<sup>24</sup> 'Life of Shakes.,' p. 226.

<sup>25</sup> N. DELIUS. *Jahrb. der deutschen Sh. Ges.*, xv., p. 234.

<sup>26</sup> A. VON WEILEN. 'Shakespeares Vorspiel zu der Widersp. Zähmung.' p. 15.

9. In TAS. the action of the Induction is set forward by the comments of Sly and his companion, the Lord, at different points in the progress of the main play; and the story of the Induction is brought to a satisfactory conclusion at the end of the principal action. Sly falls asleep, and is skillfully restored to his former sphere of life.

Here TTS. is badly deficient. Sly is left upon the stage, but nothing more is heard of him. The realistic portrayal of his amorousness at the close of the Induction of TTS. may seem to make it undesirable to follow his mental processes any farther; but this consideration would not have troubled SHAKESPEARE. What explanations are possible, however, for this failure to complete the action of the Induction of TTS.? I can think of two:

a. "It may have been customary for the actors to carry out the tinker in his chair at the conclusion of the performance. This assumption is strengthened by the fact that Sly 'nods and does not mind the play.'"<sup>27</sup>

b. Our text of the Induction of TTS. may be imperfect. ELZE suspects that SHAKESPEARE originally wrote a conclusion for the Induction, but that this has been lost through the negligence of ignorant and careless copyists.

The part of Sly would call for an excellent actor, and it might be necessary to restore this actor to the stage. If a part of the continuation of the Induction were once omitted, on the ground of this stage necessity, the play might then be preserved and handed down in an imperfect form.

HUDSON thinks that we have all of the Induction that there ever was and all that we were ever intended to have. He says:

"I am convinced that in this as in other things the Poet was wiser than his critics. For the purpose of the Induction was but to start an interest in the play; and he probably knew that such interest, once started, would be rather hindered than furthered by any coming-in of other matter; that there would be no time to think of Sly amidst such a whirlwind of oddities and whimsicalities as he was going to raise. But the regret in question well approves the goodness of the thing; for, the better the thing, the more apt men are to think that they have not enough until they have too much."<sup>28</sup>

We cannot suppose that the actor who took the part of Sly

<sup>27</sup> TTS., I. i., l. 254. FREY'S *Introd.* p. 10.

<sup>28</sup> 'Harvard Shakes.,' vol. ii.

was left free to continue his rôle with impromptu absurdities. We certainly have SHAKESPEARE'S own views in Hamlet's directions to the players: "And let those that play your clowns speak no more than is set down for them."<sup>29</sup>

It is a remarkable fact, for which I do not know how to account, that the brief continuations of the Induction which are scattered through TAS. are worthy of SHAKESPEARE himself. Especially good are Sly's ideas of stage propriety, which closely resemble those of Bottom the Weaver, and which Sly demands to have respected on his authority as a Lord. The Duke of Cestus wishes to have Phylotus and Valeria sent to prison for their deception. Sly breaks in:

"I say wele have no sending to prison.

*Lord.*—My Lord this is but the play, they're but in jest.

*Sly.*—I tell thee *Sim* wele have no sending to prison, that's flat: why *Sim* am not I Don Christo Vary? [*Sly's name is Christopher.*] Therefore I say they shall not go to prison.

*Lord.* No more they shall not my Lord, they be run away.

*Sly.* Are they run away, *Sim*? that's well. Then gis some more drinke, and let them play again."

*Lord.* Here my Lord."

(*Sly drinks and then falls asleepe.*)<sup>30</sup>

I now take up the two *main* plays. I call attention to the following points in which the general superiority of TTS. makes it very unlikely that TAS. is directly derived from it:

1. In TAS. there is an artificial symmetry in the grouping of the characters. There are three daughters and three suitors, and the wooing is free from rivalry. The arrangement in TTS. is freer and more vital.

2. The very point of the play is blunted in TAS. by representing Kate as already tired of her own shrewishness, and already partially cured. Kate says, when Ferando first woos her:

"But yet I will consent and marrie him,  
For I methinks haue liude too long a maid."

TAS. 'Bankside Sh., ii., 348-9.

Polidor says, immediately after the marriage of Ferando with Kate:

<sup>29</sup> *Ham.*, III. ii. 42f.

<sup>30</sup> TAS., Ed. of *Shakes. Soc.* p. 42.



“And yet it may be she will be reclaimde,  
For she is very patient grone of late.”

TAS., ‘Bankside S.,’ ll., 808-9.

3. The love-making scene between Ferando and Kate (TAS.) is comparatively bare and inadequate. Petruchio’s shrewd declaration at the end of the corresponding scene that Kate loves him madly but is not to acknowledge this in company,—is peculiar to TTS.

4. Ferando boasts to Katharine of the expected success of his treatment while she is still untamed, and boasts of his victory as soon as she yields.

5. Petruchio pretends that he does everything for the good of Katharine. In spite of its apparent absurdity, this claim is true. This is a fine feature.

Those who look upon TTS. as a pure farce will consider this point over-subtle. Says a German writer, “Von einem wirklichen Respekt vor dem Weiblichen kann hier [in TTS.] gar keine Rede sein.”<sup>31</sup>

6. In TTS., the final yielding of Katharine is carefully mitigated. She consents to call the sun the moon, at the intercession of Hortensio, and gives as her ground, “since we have come so far.”

7. Hortensio becomes a musician in order to woo Bianca. Valeria, on the other hand, has only an over-subtle plan to keep the shrew away from her sisters by instructing her in music, and thus to give these ladies an opportunity to receive their lovers.

8. Valeria’s double change of rôle in TAS. is confusing.

9. The description of the attire of Petruchio and Gremio as they come to the wedding has but a brief counterpart in TAS.

10. The description of the wedding comes only in TTS.

11. Petruchio’s causeless scolding of the tailor, an effective object lesson to Kate, is almost entirely lacking in TAS.

12. Katharine’s characteristic tormenting of Bianca is peculiar to TTS.

13. Gremio’s humorous description of the homeward journey of Petruchio and Katharine has no counterpart in TAS.

14. The wager at the end of the play comes in naturally in TTS; in TAS. it has no apparent occasion.

In the above mentioned points of difference between the two

<sup>31</sup> GOSCHE. *Jahrb. der d. Sh. Ges.*, xxi., p. 4.

plays, TTS. seems to be the superior. These points make it more probable, I think, that TAS. is based upon TTS., than that the reverse is true. In one respect, however, TAS. seems to me superior to the companion play.

15. Petruchio's mercenary and emphatic choice of Katharine before seeing her, is unpleasant. Ferando, on the contrary, lives in Athens (the scene of TAS.), knows Katharine, has marked her worth, has determined to woo her, and has already obtained her father's consent. His friend Polidor, too, selects him as Katharine's proper suitor.

Perhaps it is partly this unfortunate feature of TTS. which causes Mr. FURNIVALL to speak of the play as a *farce*, and which leads Mr. ELLIS to say flatly,—“This play is an outrageous farce, and that must be fully borne in mind.”<sup>32</sup> This term I cannot accept. The subject naturally tempted to a farcical treatment; and the unfortunate light in which we first see Petruchio makes us unprepared for the genuine and wise affection which he afterward displays. Judging him by the standards of SHAKESPEARE's age—standards which still have their advocates—, and judging him by the requirements which Katharine's character puts upon him,—Petruchio's conduct, broadly speaking, is noble and thoroughly wise. This wise love, finally, in one victory, saves him from the shrew and the shrew from herself. This salvation of the nobler Katharine is the central action of the play; and such a play is no farce. I know that this opinion will be challenged by many, and it may need some modification. Perhaps the final judgment will not vary much from that expressed in the following careful words of Professor DOWDEN:

“The Katharine and Petruchio scenes border upon the farcical, but Shakspeare's interest in the characters of the Shrew and her tamer keep these scenes from passing into downright farce.”<sup>33</sup>

The non-appearance of “my cousin Ferdinand” is a noticeable oversight in TTS. (IV. i., 154.)

B. A second ground for believing that TTS. goes back directly to TAS. is the presence in TTS. of some words and phrases that can well have been suggested by the other play.

<sup>32</sup> *Trans. New Shaks. Soc.*, 1874, pp. 110 and 119.

<sup>33</sup> *Shak. Primer*, p. 102.

These passages, however, do not seem to me to prove that the writer of them had TAS. in his mind.

1. The line, \*

"Why came I thither but to that intent?"

TTS.. I. ii., 199,

does not fit Petruchio well; but it is perfectly appropriate in the mouth of Ferando. Compare, in TAS., l. 288, "Faith I am euen now agoing."

2. The line,

"I love her ten times more than e'er I did."

TTS., II. i., 162,

is perhaps jokingly uttered. It cannot belong to Petruchio except in joke; he has never seen Katharine, and has heard only evil of her. It can fairly be said in this case as in the preceding one, that the situation of TAS. seems to be present, more or less clearly, in the mind of the author.

3. There is another phrase in TTS. which seems to be a reminiscence of TAS. "In the Folio we read (Ind., l. 15):

"I'll not budge an inch, boy."

This, as it now stands, does not make very good sense [Sly is addressing the Hostess], but our author probably overlooked the fact that he had changed the sex of the inn-keeper, and, having his [?] older version before him, he unconsciously wrote a line which, although it would be appropriate enough for *The Taming of a Shrew*, is out of place in its successor."<sup>34</sup>

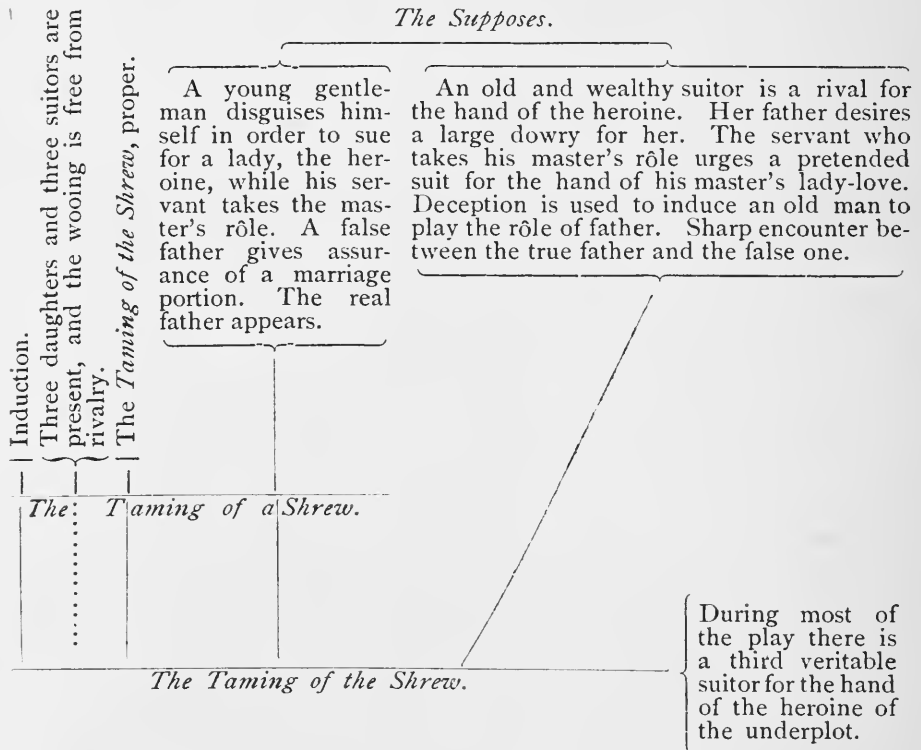
Sly's drunkenness gives to the word "boy" in the above passage a certain blundering fitness; but Mr. FREY's explanation is, perhaps, the natural one.

The phrase, "Go by Jeronimy," of the Globe text (Ind., TTS., l. 9,) need not be considered. We have an unquestionable allusion to a line in Act iv. of THOMAS KYD's play, *The Spanish Tragedy*,—"Hieronimo beware, go by, go by." The Folio text shows us, however, in the Ind. of TTS., "go by S. Jeronimie." It is entirely possible that Sly turns the borrowed phrase into a blundering oath, and not that he uses a man's name in addressing the Hostess. This is the Sly who answers the information that he is to see "a pleasant comedy," by asking, "Is not a comonty a Christmas gambold or a tumling trick?"<sup>35</sup>

<sup>34</sup> FREY, 'Bankside S.,' Vol. ii. Introd., p. 10.

<sup>35</sup> Ind., TTS., l. 140.

I have now given my reasons for thinking that TTS. goes back to TAS., if either of the two plays is based upon the other. Only the three passages cited under B, however, have any force against the theory of Professor TEN BRINK. In case TTS. is directly derived from TAS., the probable relation of the three plays, *The Supposes*, TAS. and TTS., to one another, can be indicated by the following table :



After IV. ii., in TTS., when Hortensio gives up Bianca and becomes the accepted lover of the widow, three lovers and their three ladies are present, as in TAS.

### 7. THE THEORY OF PROFESSOR TEN BRINK.<sup>36</sup>

That neither one of the two plays TAS. and TTS., is the

<sup>36</sup> Professor TEN BRINK helped me most kindly in the preparation of this Dissertation, but he was equally careful to leave me free to form my own opinions. Thirteen months after the Dissertation had been presented for the degree of Ph. D., and eight months after it had been read before the MODERN LANGUAGE ASSOCIATION OF AMERICA, I came upon the published opinion of Professor TEN BRINK which is here cited. Although my honored teacher had asked me to consider the possibility that TAS. and TTS. might go back to a common source, I must confess that I did not appreciate the real force of his suggestion until I saw it in printed form. In making a final revision of this paper, I have been unable to give to Professor TEN BRINK'S hypothesis the careful attention which it deserves. I have therefore sought rather to state his theory than to discuss it.

source of the other had not been suggested, I think, until something over ten years ago. Yet great difficulties are left unsolved by either of the two familiar theories. I have already stated why I am inclined, as between the old alternatives, to make TAS. the source of TTS. If the theory for which I have thus provisionally contended be granted me, what are the difficulties which I have invited? Some of them may be stated as follows:

1. The circumstances attending Petruchio's decision to woo Katharine are unfortunately changed from those present in the case of Ferando. (See p. 30.) Some critics, however, would not object to this change.

2. It is just the most successful and the most intensely Shakespearian parts of TTS. which borrow most freely from TAS.; and this borrowing concerns not only the plot but also the very language. The gravity of this consideration is apparent.

3. The phrases and lines in TAS. and TTS. between which a close verbal agreement exists are often very *unimportant*. We often wonder why SHAKESPEARE adhered to the language of TAS. in these cases. It is hardly strange that Mr. FREY makes SHAKESPEARE to be the author of TAS. also; yet I cannot myself accept that view, for reasons which will be given later. In no other case, I think, has SHAKESPEARE borrowed thus freely from the language of any play in the authorship of which he is generally considered to have had no part.

If we suppose TAS. to have been stolen from an early play of SHAKESPEARE, and that this early play became, after revision TTS.,—we have, indeed, a bold hypothesis; but it is one which meets our difficulties in a remarkable manner.

4. The theory that TAS. is a stolen piece would explain why so fine a comedy was published anonymously. SWINBURNE has lavished praise upon TAS. (See p. 50.) This supposition would also explain the remarkable frequency with which the manner and the very language of MARLOWE are employed by the gifted writer of TAS. (See p. 44.) Since he was stealing from SHAKESPEARE, why should he not also steal from MARLOWE?

Professor BERNHARD TEN BRINK was the first scholar to offer a *tertium quid* as a solution for the difficulties besetting this question of the true relation of TAS. and TTS. to each other. His theory has been already suggested. It is, in brief, as follows:—At some time before the composition of *Midsummer*

*Night's Dream*, SHAKESPEARE had written a youthful play which afterwards became the source both of TAS. and of the Folio play, TTS. After citing Professor TEN BRINK's own words, I will leave this difficult question with my readers:

“Die Art, wie ich *Taming of the Shrew* beiläufig erwähne, macht eine Verständigung in Betreff der *Taming of a Shrew* nothwendig. Letzteres Stück halte ich weder für ein Jugendwerk Shakespeares noch für das Original, welches dieser benutzt hat, noch endlich für eine Bearbeitung der Shakespeare'schen Komödie, die uns in der Folio überliefert ist. Meiner Ansicht nach beruhen *Taming of a Shrew* und das beinahe gleichnamige Stück der Folio auf einer gemeinsamen Quelle; diese Quelle aber war eine Jugendarbeit Shakespeares, die sich von der spätern Fassung namentlich auch dadurch unterschied, dass das aus den *Supposes* entlehnte Motiv ihrer einfachern Intrigue noch abging. Für eine Begründung dieser Hypothese ist hier kein Raum. Einstweilen möge es ihr zur Empfehlung gereichen, dass sie zwischen den ältern Ansichten vermittelt, diese gewissermaßen in sich vereinigt und den Bedenken, welche gegen jede derselben geltend gemacht worden sind, nicht unterliegt.”<sup>37</sup>

b. LESS IMPORTANT WORKS THAT MAY BE DIRECT SOURCES OF TTS.

I believe that the old ballad entitled *A merry Ieste of a shrewde and curste Wyfe lapped in Morrelles Skin, for her good behauyour* was known to SHAKESPEARE, although it furnished him with nothing of consequence that was not already in TAS. The story of the ballad runs as follows:

A father has two daughters. The elder of them is “curst,” the younger is gentle. The father has himself suffered much from the ill-tempered mother, and he is very unwilling to give the shrewish elder daughter in marriage to a worthy young man who becomes a suitor for her hand. The young man is persistent, and the wedding takes place, though the lady warns him that she cannot refrain from sometimes being the master. The young man is so tried by his wife that he finally whips her until she bleeds, and then wraps her in the well-salted hide of his old horse Morel, that has been killed for the purpose. At last, overcome with pain, the shrew promises amendment. The husband soon invites in the father and mother and many neighbors as guests, that they may observe his wife's patience.

<sup>37</sup>Jahrb. der d. Shakespeare-Gesellschaft. Bd. xiii. “Ueber den Sommer-nachtstraum.” Ein Vortrag. Von BERNHARD TEN BRINK. Vorbemerkung S. 94.

This ballad "came from the press of Hugh Jackson about 1550 or 1560," and is known to have been popular.<sup>37a</sup> The language of TTS. in one place seems to me to have been suggested by the following stanza, which is appended to the close of the ballad :

" He that can charme a shrewde wyfe  
Better then thus,  
Let him come to me, and fetch ten pound,  
And a golden purse."

" He that knows better how to tame a shrew,  
Now let him speak : 'tis charity to show."

TTS. IV. i. 223-4.

The language with which Lucentio makes love to Bianca while pretending to instruct her (TTS. III. i.) bears some resemblance to a passage in a "morality play" printed in 1590,—*The Three Lords and Three Ladies of London*. *Simplicity*, one of the characters, has been grossly deceived by *Fraud*. *Fraud* is detected, and punishment is pronounced as follows :

*Pleasure* [addressing *Simplicity*.]

That his punishment may please thee the better, thou shalt punish him thyself: he shall be bound fast to yon post, and thou shalt be blindfold, and with thy torch shalt run, as it were, at tilt, charging thy light against his lips, and so (if thou canst) burn out his tongue, that it never speak more guile.

*Simplicity*.

O, *singulariter nominativo*, wise Lord Pleasure: *genitivo*, bind him to that post; *dativo*, give me my torch: *accusativo*, for I say he's a cosener: *vocativo*, O, give me room to run at him: *ablativo*, take and blind me. *Pluraliter per omnes casus*,

Laugh all you to see me, in my choler adust,  
To burn and to broil that false Fraud to dust."<sup>38</sup>

Mr. FREY thinks that the passage beginning, "'Young budding virgin, fair and fresh and sweet'" (TTS. IV. v. 37), "is perhaps taken from the fourth book of OVID'S *Metamorphoses*, which had been translated into English by ARTHUR GOLDING, as early as 1565."<sup>39</sup>

37a COLLIER'S 'Shakespeare Library.' Hazlitt, Part I., Vol. iv.

38 DODSLEY'S 'Collection of Old Eng. Plays.' Hazlitt, Vol. vi.

39 'Bankside S.,' ii. p. 35.

B. *Remoter Sources of TTS.*

## a. OF THE INDUCTION.

A German scholar has carefully traced the story of the Induction from its earliest known form down to our own century.<sup>40</sup> He considers that the Induction of TAS. was unquestionably the direct source of TTS. (p. 14.)

MARCO POLO, who probably finished writing his account of his travels in 1298, gives us the first form of the story. It runs as follows:

Alaodin, the prince of the Assassins, the "old man of the mountains," drugs by means of a powerful draught those young men whom he wishes to win over to his service. These victims have been previously instructed by his accomplices in the Mohammedan doctrine of the joys of Paradise. The young men are brought in an unconscious state into a garden which offers them, when they awake, all the pleasures of which they have been told. Soon another draught is given them and they awake in their original condition. Their customary life now seems insupportable, and they gladly join the Assassins on receiving the promise that the joys which they have seen shall always be theirs.

A historical kernel is believed to be in this story. *Rocneddin* is said to be the true name of the one called here *Alaodin*; the Assassins flourished in the thirteenth century; and the drink was the well-known *hasheesh*.<sup>41</sup>

In the *Arabian Nights* we find the story of Abou Hassan (or Abu-l-Hasan) who confided to a supposed stranger his desire to be the Caliph for a single day. The stranger was Haroun Alraschid himself. Abou Hassan was put to sleep by means of a potion, was taken to the Caliph's palace and dressed in fine clothes, and was treated as Caliph for an entire day. In the evening he was again put to sleep, and awoke in his proper condition. Alraschid meets him a second time and the entire experience is repeated, just as before. At last the Caliph explains all to the bewildered Abou.

Mr. EDWARD W. LANE tells us that this story is not in the usual copies of 'The Thousand and One Nights,' and "that its chief and best portion is an historical anecdote, related as a fact."<sup>42</sup> Mr. LANE says further:

<sup>40</sup> A. VON WEILEN. 'Shakespeares Vorspiel zu der Widerspenstigen Zähmung.' Frankfurt a./M., 1884.

<sup>41</sup> VON WEILEN, p. 2. <sup>42</sup> '1001 Nights.' London, 1840. Vol. ii, p. 376.



"The author by whom I have found the chief portion of this tale related as an historical anecdote is El-Is-hákee, who finished his history . . . . apparently in the year 1623. He does not mention his authority; and whether it is related by an older *historian*, I do not know."

The first European version of this story professes to be an account of something which actually took place at the court of Philip the Good (1419-1467), Duke of Burgundy and ruler of Flanders. It has been conjectured that the story preserved to us in the 'Arabian Nights' had been narrated to Philip by some ambassadors from the East who are known to have visited his court.

LUDOVICO VIVES, in his 'Letters' (printed in Latin, 1556) tells us at greater length than is here permissible to note, the following story, which he says that he learned from a courtier who was an eye-witness of the occurrence :

Philip, while walking about Brussels with some of his followers, came upon a man buried in a drunken sleep. The Duke caused the fellow to be carried to the palace, and put into his own bed. When the drunkard awoke, the attendants offered him every form of service. He was clad in princely robes, was taken to chapel, and then to breakfast. Afterwards he was amused with all kinds of diversions, including cards, hunting, hawking, and music and dancing. He was also treated to dramatic representations [*exhibitae sunt fabulae*]. Frequent draughts of wine at length took away his consciousness. He was dressed in his own clothes, and placed where he had been found. On waking he was much bewildered; but decided, at last, that his experience was only a dream.

WARTON, in his 'History of English Poetry,' tells us that a collection of stories by RICHARD EDWARDS, dated 1570, contained the incidents of the Induction. This book has disappeared. The form of the story discovered by Mr. H. G. NORTON in 1845, in an undated fragment of a book, and printed by the *Shakespeare Society*, does not correspond with the Inductions of TAS. and TTS. as well as does the earlier version of VIVES.

The next versions of this story do not especially concern us until we come to TAS. and TTS. These later versions make prominent the fact that a drama was employed to amuse the deluded drunkard. GOULART says: "Then they played a pleasant comedie."<sup>43</sup>

<sup>43</sup> 'Admirable and Memorable Histories.' 1607. Translated from original French edition of the same year.

The deception practiced upon Sly by means of a page who is dressed up for the rôle and pretends to be his lady, is a stroke of humor wholly new, so far as I know, to TAS. and TTS.

b. *Remoter Sources of the Bianca Intrigue.*

I have found no source for the Bianca intrigue back of ARIOSO's play, *Gli Suppositi*, of which *The Supposes* is a translation.

c. *Remoter Sources of the Taming Process, the Taming of the Shrew Proper.*

No direct source for the taming of the shrew proper, the Ferando-Kate comedy of TAS., has been found; though almost every part of that story appears in essence in some form older than TAS. and TTS. Nowhere, however, do we encounter any suggestion of that fine feature of TTS., Petruchio's half-pretended and yet real kindness towards Kate and solicitude for her. The one source of this element seems to be SHAKESPEARE.

Few subjects were more common to the popular thought during the Middle Ages, few recur more constantly in story and in song, than that of the supremacy of the husband over the wife. The shrewishwife is a figure that is everywhere met. The question of how best to tame a shrew, the dire consequences to the husband if a shrew should succeed in ruling him,—these ideas were the property of all minds. The reader of CHAUCER will remember the "Wife of Bath," chuckling as she tells how each of her successive husbands was made to serve her will; also the "Merchant's Wife," "the worste that may be." FURNIVALL cites the bequest in the old *Wyll of the Dewyll*,—"Item, I geue to all women souereygntee, which they most desyre."<sup>44</sup> Any higher idea of married life than the wise *ruling* of a good woman by a good man perhaps never dawned upon the mediæval mind.

The half morality, half comedy, *Tom Tiler and his Wife*, gives an amusing account of an attempt to tame a shrew. This play was printed in 1598. A second edition, in 1661, claims to give it "as it was printed and acted about a hundred years ago." FREY says, "This play was acted by children as early as 1569."<sup>45</sup>

Tom Tiler laments his hard fate in being ruled by a shrew.

<sup>44</sup> 'Leopold Shakspere.'

<sup>45</sup> 'Bankside S. ii. p. 34.'

Strife, the wife of poor Tom, sitting to drink and chat with her neighbors, Sturdie and Tipple, wishes that her husband were present. "Ye should see how I could tame him." Tom Tiler appears, and is soundly drubbed by Strife for leaving his work. Tom Tiler, coming in, learns from Tiler what has happened. He induces Tiler to change clothes with him. Strife comes in and gives her supposed husband a blow, but she is beaten until she is sore. Tipple and Sturdie have witnessed the beating of Strife. Tipple says of Tiler, "Belike he hath learned in a new school."<sup>46</sup> Tiler, learning the good news, goes home, and finds his wife for once humble and gentle. The simpleton informs her of the trick. She then beats him in double measure. Patience comes in and patches up a hollow peace, and the play closes.

The many comedies of the age of Elizabeth and James which deal with the general topic of shrewish and unmanageable wives show the enduring popularity of the theme; and a number of more modern plays have been either adopted from TTS. or suggested by it.<sup>46a</sup>

In Germany, HANS SACHS preceded SHAKESPEARE in making dramatic use of this subject. In a *Fastnachtspiel* of SACHS, a husband suffering from a shrewish wife comes to King Solomon for advice. He receives the brief reply: "In verbis, herbis, et lapidibus est magna virtus." The husband first tries to mollify his wife with gentle words, then with flowers. When these fail, he gathers stones, and pelts her until she promises amendment.<sup>47</sup>

A German play entitled *Kunst über alle Künste | Ein böses Weib gut zu machen* was printed in 1672. It is an imitation of TTS, and is "the earliest impression of a German version of an entire Shakespearian piece."<sup>48</sup> The Induction, however, is wanting. The rocking of the shrew in a cradle and the brushing of the soles of her feet, were features in a later German play, *Die böse Catharine*.<sup>49</sup>

REINHOLD KÖHLER, in Vol. iii. of the *Jahrbuch der deutschen Shakespeare-Gesellschaft*, gives a German translation of a folk-tale, written down in Jutland, which he met in SVEND

<sup>46</sup> Cf. TTS., IV. ii. 54, and TAS., I, 1902.

<sup>46a</sup> For the names of some of these later plays, as well as for other information, see TALCOTT WILLIAMS'S "Bibliography of TTS.," *Shakespeariana*, v. 445 and 497.

<sup>47</sup> See *Kunst über alle Künste*, edited by REINHOLD KÖHLER. Berlin. 1864. p. xlii.

<sup>48</sup> COHN'S 'Shakespeare in Germany,' London, 1865. p. cxxiv.

<sup>49</sup> KÖHLER'S *K. über alle K.*, p. xiii f.

GRUNDTVIG's collection of Danish folk-tales.<sup>50</sup> This tale comes the nearest of anything that has been found to the story of the taming in TAS. and TTS. I give the tale in a condensed form:

A man and woman had three daughters, Karen, Maren and Mette. They were all beautiful, but all shrewish; and Mette was the worst of the three. Karen and Maren were soon married, but not Mette. Finally a suitor for Mette's hand came from a distance. He promised to meet her at the church at a definite hour for the performance of the marriage ceremony. He was not on hand at the appointed time; but at last he appeared, riding on an old gray horse, carrying a rifle, wearing a pair of woolen gloves, and followed by a large dog. Immediately after the wedding, in spite of urgent protests from the father, the pair set out for the groom's house. Soon the husband commands his dog three times to pick up the glove which he has let drop, but in vain. He shoots the dog on the spot. The pair rest in the wood on the way home; after this the horse is three times commanded to come to his master and is then shot for disobedience. The husband next takes a green twig, bends the ends together, and gives it to his wife with the words, "Keep this, until I ask it from you." They then walk to their new home.

After many years, during which the wife was always kind and obedient, the husband proposed that they make a visit to her parents. On the way they meet some storks; the man calls them ravens. When the wife tries to correct him in this, he returns with her to their own home. Again the visit is attempted, and again it is postponed, because she will not join with him in saying that some sheep and lambs are wolves. On the third trial, Mette consents to call some hens crows, and they reach the home of her parents. They find Karen, Maren, and their husbands also there. While the mother talks with the daughters, the father fills a pitcher with gold and silver coins, and promises to give it to the man who shall prove to have the most obedient wife. The husband of Karen asks her to come and join them, but he calls in vain. Maren is equally disobedient. Mette comes at once when called. Her husband now asks for the twig which he gave her in the wood. Taking it, he turns to the other men and says, "I bent this twig when it was green. You should have done the same."

We shall meet this killing of pets or domestic animals in order to frighten a wife into obedience in other stories older than SHAKESPEARE. KÖHLER cites also an old French *fabliau*, in which a Count, on the journey home with his young wife, kills his two greyhounds and then his horse. KÖHLER believes that

<sup>50</sup> Reprinted in SIMROCK's 'Die Quellen des Sh.,' 2 te Aufl. 1872.

the Danish folk-tale is older than TAS. and TTS., and that other versions of this story have existed, out of which the Danish tale and the English comedies were both alike derived.

The conjecture that an Italian source lies back of TTS. probably sprang from the discovery of a similar story by the Italian writer STRAPAROLA, and from the Italian features and names in the play. These Italian features go back to *The Supposes*, a translation from the Italian. STRAPAROLA was still living in 1553. 'Les Facetieuses Nuits' is the name of the French translation of the work which contains, in the second volume, the story that interests us. This volume was first printed in French in 1573. I give the story in outline :

Pisardo and Silverio were bosom friends. Silverio, the younger, married the beautiful but shrewish Spinella, and weakly yielded to her in all things. Pisardo afterwards married Fiorella, the younger sister of Spinella. When Pisardo first brought Fiorella to his home, he took two cudgels and a pair of breeches, and demanded of her that she should fight with him for the possession of the breeches. She refused to fight and promised to be obedient. He then showed her his horses, and killed before her eyes one which refused to obey him. Fiorella proved ever kind and dutiful. Silverio asked Pisardo "to what school" he had sent his wife, (see note 46) and learned what had been done. Silverio then sought to do exactly the same with Spinella; but she ridiculed him and became more unmanageable than ever.<sup>51</sup>

I will summarize some other stories of this sort which seem to me to be of interest. Two of these are found in vol. iii. of the work by SIMROCK that has just been cited.<sup>52</sup> The first of these is the 'Story of the Cat,' from Kisseh Khun, the Persian storyteller.

Sadik Beg, immediately after his marriage, cuts off the head of his wife's pet cat, and throws the head and body out of the window. His wife is always obedient. A friend of his acts in the same way; but he gets a box on the ear, and is told that he ought to have killed the cat on his wedding day.

In the old German poem of the "Anger-mole" (Zornbraten), are found some points of the shrew-story of TAS. and TTS :

<sup>51</sup>SIMROCK and others. 'Die Quellen des Shakespeare.' Berlin, 1831, Vol. i.

<sup>52</sup>They are also in HALLIWEL's translation,—Remarks of KARL SIMROCK on "Plots of Shakespeare's Plays." *Shakespeare Soc.* 1850.

A knight had an evil wife and an evil daughter. At last a young knight sought the daughter in marriage. The father concealed none of her bad qualities, but the marriage was solemnized. The mother urged the daughter to follow her own example. The young pair rode to the groom's house along unfrequented roads. On the way, the husband killed successively his hawk, his hound, and his horse, because they refused to obey him. He then saddled and bridled his wife, and made her carry him fully half a mile. She then promised to obey through her whole life, and was ever afterward kindly treated. The father begged the son-in-law to help him in taming the mother. The young man explained to his mother-in-law that she had two anger-moles (*Zorn-braten*) on her loins, and that, when these were cut out, she would be a good wife. The cutting out of only one of them worked a complete cure.

DOUCE thought that he had found the source of the taming part of TTS. in a Spanish collection of stories, '*El Conde Lucanor*.' The author lived in the fourteenth century; the first edition of his work appeared in 1575, but the second, the one used by DOUCE, in 1642. The story may be condensed as follows:

Don Alvar Fannez took into his family a nephew, a spirited young nobleman. The nephew complained one day that the uncle gave too much power into the hands of his wife. On the morrow the three ride to Don Alvar's country-seat. On the way, they see a herd of cows grazing. Don Alvar speaks of them as mares. The nephew, in astonishment, contradicts him. The dispute is at last left for settlement to the wife. She decides at once that her husband is right. They next come to some mares, which Don Alvar calls cows; and then to a brook flowing toward the right, which Don Alvar claims to be flowing toward the left. When they reach their journey's end, Don Alvar asserts that it is midnight, and that the moon is in the sky; it is really midday, with the sun shining. In each of these cases a dispute arises, which the wife instantly decides in favor of her husband. Don Alvar, when he is alone again with the nephew, admits that his own assertions have been false; and then asks, "Have I not good reason to put absolute trust in my wife?"<sup>53</sup>

SIMROCK finds that some copies of '*El Conde Lucanor*' lack the dispute concerning the sun and the hour of the day, and he thinks that this feature has been taken from TTS. into the fuller version of the Spanish story.

Another story in '*El Conde Lucanor*' has been thought by some to be the one referred to by DOUCE. I give it in brief:

The only daughter of a rich Moor was a Shrew. The son of

<sup>53</sup> SIMROCK, '*Die Quellen des Sh.*' 2te Aufl. Bonn. 1872.

a poorer neighbor decided to better his fortune by marrying her. The father tried to dissuade him, but the marriage took place. When the young couple were left alone, the husband commanded his hunting dog to bring him water for washing his hands. The command was repeated. He then chased the hound about the room with his sword drawn, killed it, and hacked it to pieces. Next a lap dog received the same absurd command, and died in the same way. Then the young husband's only horse was killed. In a transport of rage, the groom turned at last to the bride and commanded her to bring him the water. She hastened to do it, and was kept busy waiting upon him during the entire night. Finally the husband commanded her to get breakfast, and to allow no one to disturb him. The next morning the parents and relatives feared they might find the young man wounded or dead. They were rejoiced to learn how the night had been past. Afterwards the father-in-law tried to imitate the young man; but his wife informed him that it was too late, as they already knew each other.

d. *Remoter Sources of the Wager Episode.*

The wager at the close of TAS. and TTS. forms a distinct episode. The prize offered by the father in the Danish folk-tale above cited (see p. 40) to that one of his three sons-in-law who should prove to have the most obedient wife, is much like what takes place in the two English comedies. Another interesting parallel to this wager scene has been pointed out to me by Professor TEN BRINK.

*The Book of the Knight of La Tour-Landry*, a popular work written in French in 1371-72, was published in an English translation by CAXTON in 1484. The author, GEOFFROY DE LA TOUR-LANDRY, under the pretext of instructing his own daughters, writes "a treatise on the domestic education of woman." Among the many anecdotes which he collects, is the following:

Three merchants, riding home from a fair, fell to talking about the charm of obedience in a wife. At last they laid a wager of a dinner, agreeing that the one whose wife should prove the least obedient should pay for the dinner. Each man was to warn his wife to do whatever he might bid; afterward he was to set a basin before her and bid her leap into it. The first wife insisted on knowing the reason for the command; she received several blows from her husband's fist. The second wife flatly refused to obey; she was thoroughly beaten with a staff. The wife of the third merchant received the same warning as the rest; but the intended trial was postponed until after dinner. During the meal this wife was asked to put salt upon the table. Because of

a similarity between the two expressions in French, she understood her husband to command her to leap upon the table. She at once did so, throwing down the meat and drink and breaking the glasses. When she stated the reason for her conduct, the other merchants acknowledged without further trial that they had lost the wager.<sup>54</sup>

## II. THE AUTHORSHIP OF TAS.

The question of the authorship of TAS. is interesting and important, not only because of the connection of the play with TTS., and because of the opinion of some critics that SHAKESPEARE himself wrote all or a part of it,—but also because of the excellence of TAS. in itself considered.

TAS. was published anonymously in 1594. There are in it, it seems to me, at least two distinct styles. One of these is elevated and stately. The passages which show it are filled with classical allusions, but are often really beautiful. These parts of the play have been found to contain many lines taken almost word for word from MARLOWE. The second style found in this play is simple and natural, becoming familiar when the comedy demands it. An anonymous American correspondent of CHARLES KNIGHT was the first person to point out the fact that TAS. "abounds in passages that either strongly resemble or directly correspond with passages in the undoubted plays of Marlowe."<sup>55</sup> *Faustus* and *Tamburlaine* are the only dramas of MARLOWE that show passages of this kind. The American scholar seeks to show that MARLOWE wrote TAS. I cite first the passages in which the verbal agreements between TAS. and MARLOWE are most striking and complete. I have made an independent comparison of the two, but I have found few agreements not already noted by Mr. KNIGHT's anonymous correspondent.<sup>56</sup>

"Now that the gloomy shadow of the night,  
Longing to view *Orions* drisling looks,  
Leapes from th' antarticke world unto the skie,  
And dims the welkin with her pitchie breath,"

TAS. p. 161, S. S. ed. p. 1.

<sup>54</sup> WRIGHT'S Ed. *Early Eng. Text Soc.*, p. 26.

<sup>55</sup> DYCE'S 'Marlowe.' 1859. Introd. li. See KNIGHT'S 'Library Ed. of Shakspeare.' 1842. Vol. ii., p. 114 ff.

<sup>56</sup> When not otherwise indicated, the citations from MARLOWE are from DYCE'S ed. of 1859; those from TAS. from 'Six Old Plays,' London, 1779, and from the *Shakespeare's Society's* ed., 1844.



"Now that the gloomy shadow of the earth, [night, in Qu. of 1616]  
 Longing to view Orion's drizzling look,  
 Leaps from th' antartic world unto the sky,  
 And dims the welkin with her pitchy breath,"

*Faustus.* Qus. of 1604 and 1616, pp. 82 and 110.<sup>57</sup>

"But staie, what dames are these so bright of hew  
 Whose eies are brighter than the lampes of heaven?  
 Fairer then rocks of pearl and pretious stone,"

TAS. p. 167, S. S. ed. p. 7.

"Zenocrate, the loveliest maid alive,  
 Fairer than rocks of pearl and precious stone,

Whose eyes are brighter than the lamps of heaven,"

I. *Tamburlaine the Great.* III. iii.

(APPLIED TO A WOMAN.)

"The image of honor and Nobilitie,  
 In whose sweet person is comprisde the somme  
 Of natures skill and heauenlie maiestie."

TAS. II. 237-239 (Bankside Sh. II.)

(APPLIED TO A MAN.)

"Image of Honor and Nobilitie,

In whose sweete person is compriz'd the Sum  
 Of nature's Skill and heauenly maiestie."

I. *Tamburlaine* V. ii.<sup>58</sup>

"Eternall heaven sooner be dissolv'd,  
 And all that pierceth *Phoebus* silver eie,  
 Before such hap befall to *Polidor*."

TAS. p. 181, S. S. ed. p. 19.

"Eternal heaven sooner be dissolv'd,  
 And all that pierceth *Phoebus*' silver eye,  
 Before such hap fall to Zenocrate!"

I. *Tamb.* III. ii.

"Thou shalt have garments wrought of Median silke,  
 Enchac'd with pretious jewels fetcht from far,  
 By Italian merchants that with Russian stemes,  
 Plows up huge furrowes in the *Terrene Maine*." <sup>59</sup>

TAS. p. 183-22.

"Thy garments shall be made of Median silk,  
 Enchas'd with precious jewels of mine own,

And Christian merchants that with Russian stems  
 Plow up huge furrows in the Caspian Sea."

I. *Tamburlaine*, I. ii., pp. 10 and 12.

<sup>57</sup> WARD, 'Old Eng. Drama,' Scene iii.

<sup>58</sup> Ed. of A. WAGNER, Heilbronn, 1885.

<sup>59</sup> "The Terrene main" occurs in II. *Tamb.* I. i.

The verbal agreement is not so complete in the following cases :

"Whose sacred beauties hath enchanted me,  
More faire than was the Grecian Helena  
For whose sweet sake so many princes dide,  
That came with thousand shippes to Tenedos."

TAS. II. 257-260.<sup>60</sup>

"Her sacred beauty hath enchaunted heaven;  
And had she liu'd before the siege of Troy,  
Helen, whose beauty summond Greece to armes  
And drew a thousand ships to Tenedos,  
Had not been nam'd in Homers Iliads."

II *Tamb.* II. iii.<sup>61</sup>

"Brighter then the burnisht pallace of the sunne,  
The eie-sight of the glorious firmament."

TAS. II. 583-4.<sup>62</sup>

"Batter the shining pallaçe of the Sun,  
And shiver all the starry firmament."

II. *Tamb.* II. iii.<sup>63</sup>

. . . . . "orient pearle." TAS. I. 439.

"And dive into the sea to gather pearle."

TAS. I. 606.

"Ransacke the Ocean for orient pearle."

*Faustus.* I. 110 (1604) and 107 (1616.)<sup>64</sup>

"As was the Massie Robe that late adorn'd  
The stately legat of the Persian king."

TAS. p. 183-21.

"And I sat down, cloth'd with a massy robe  
That late adorn'd the Afric potentate."

II. *Tamb.* III. ii.

"*Boy.* Come hither sirha, boy.

*Sander.* Boy, oh disgrace to my person! sounes, boy of your face, you have many boyes with such Pickadenaunts [*Sh. Soc.* ed., Pickadeuantes] I am sure, souns would you not have a bloudy nose for this?"

TAS. p. 184-22.

"*Wagner.* Sirrah boy, come hither.

*Clown.* How, boy! swowns, boy! I hope you have seen many boys with such pickadevaunts as I have: boy, quotha!"

*Faustus.* Qu. of 1604, p. 84.

<sup>60</sup> 'Bankside Sh.,' ii.

<sup>61</sup> WAGNER's ed.

<sup>62</sup> 'Bankside Sh.,' ii.

<sup>63</sup> WAGNER's ed.

<sup>64</sup> Ed. of BREYMANN, Heilbronn, 1889.

"Wagner. Come hither, sirrah boy.

Clown. Boy! O, disgrace to my person! zounds, boy in your face! You have seen many boys with beards, I am sure."

Faustus. Qu. of 1616, p. 111.<sup>65</sup>

"As was the Thracian Horse Alcides tamde,  
That king Egeus fed with flesh of men,"

TAS. p. 191-28.

"The headstrong jades of Thrace Alcides tam'd,  
That King Aegeus fed with human flesh,"

II. *Tamb.* IV. iii.

"As faire as is the milke white way of Jove."

TAS. p. 191-29.

"Shall mount the milk-white way, and meet him there."

II. *Tamb.* IV. iii.

"As once did Orpheus with his harmony,  
And rauishing sound of his melodious harpe."

TAS. ll. 1168-9.<sup>66</sup>

. . . "he that built the walls of Thebes  
With rauishing sound of his melodious harpe."

Faustus. ll. 647-8 (1604), ll. 586-7 (1616).<sup>67</sup>

"Muske Cassia: [Musk, cassia,] sweet-smelling *Ambergreece*."

TAS., l. 1295.<sup>68</sup>

"Embalm'd with Cassia, Amber-Greece, and Myrre."

II. *Tamb.* II. iii.<sup>69</sup>

"And hewd thee smaller then the Libian sandes,"

TAS. p. 205-42.

"Or hew'd this flesh and bones as small as sand,"

Faustus.\* Only in Qu. of 1616, p. 126.

The words *crystal* and *crystalline* are very frequently used both in *Tamburlaine* and in TAS.—In *Tamburlaine*, that great conqueror gives meat to the captive Bajazeth upon the point of his sword.<sup>70</sup> Ferando brings Kate a piece of meat upon the point of his dagger.<sup>71</sup>

WHITE supposes that TAS. "is the joint production of Greene, Marlowe, and possibly, Shakespeare."<sup>72</sup> The reason for naming SHAKESPEARE here is, of course, the fact that certain scenes of TAS. seem to have been drawn upon freely to furnish language as well as incidents for corresponding scenes in TTS.

65 WARD'S ed. Sc. iv. 66 'Bankside Sh.' ii.

67 BREYMANN'S Ed., Heilbronn, 1889. 68 'Bankside Sh.' ii.

69 WAGNER'S Ed. 70 I. *Tamb.* IV. iv. 71 TAS. p. 193-31.

72 'Shakes.', iv, 391.

These agreements in the language of the two plays will be considered in another place. (See p. 52.) Looking at TAS, strictly by itself, there is no occasion, I think, for seeing in it the work of more than two authors.

Must we, however, trace the two distinct styles of TAS,—one elevated, and the other familiar; one full of the manner and the very words of MARLOWE, and the other free from them,—to two distinct authors? I cannot think that this is necessary. The play makes so distinctly the impression of having been written at one burst, the two styles are at some points so intimately woven together, that I feel forced to hold the view of unity of authorship. The writer seems to consider the style of MARLOWE to be the model of excellence for formal love-making, for the expression of elevated thoughts, and even for elegant transitions. He makes a Tapster utter a strain of pure poetry as he begins the day:

TAPSTER.

“Now that the darkesome night is overpast,  
And dawning day appears in cristall skie,  
Now must I haste abroad: but soft, who’s this?  
What Sly, o wondrous! hath he laine heere all night?  
Ile wake him, I thinke hee’s starved by this,  
But that his belly was so stufft with ale:  
What now Sly, awake for shame.”

TAS. p. 214-50.

Aurelius praises his lady in this wise before he begins a discussion of the ways and means for securing her:

“*Valeria* attend, I have a lovely love,  
As bright as is the heaven crystalline,  
As faire as is the milke white way of *Jove*,  
As chaste as *Phoebe*, in her summer sports,  
As softe and tender as the azure downe,  
That circles *Citherea’s* silver doves.”

TAS. p. 191-29.

The author of TAS seems to write under the immediate influence of *Tamburlaine*; he feels free to quote from it, perhaps because his own play was anonymous. As we have seen, the American writer who first pointed out the borrowings from MARLOWE, considers these to establish him as the author.<sup>73</sup> I must interpret this very fact differently, and believe that MARLOWE would not have repeated himself so exactly. “Poets of

<sup>73</sup> KNIGHT’S ‘Library Ed. of S.,’ vol. ii. p. 116.

MARLOWE'S class do not repeat themselves in this wholesale manner." <sup>74</sup>

Moreover, the American student was able to find only a few striking cases of repetition in the accepted plays of MARLOWE. When these occur within the same play they have little bearing on the case now in hand. I cite the most important passages which he gives in this connection :

"All sweating, tilt about the watery heavens,  
With shiuering speares enforcing thunderclaps."

I. *Tamb.* II. 1059-60.<sup>75</sup>

"Run tilting round about the firmament,  
And break their burning Lances in the aire."

II. *Tamb.* II. 3876-77<sup>6</sup>

"Oh, no, sweet Margaret ! the fatal poison  
Works within my head ; my brain-pan breaks ;  
My heart doth faint."

*The Massacre at Paris.*<sup>77</sup>

"Oh, the fatal poison works within my breast!"

*Ibid.* p. 358.

"And make Damascus spoiles as rich to you,  
As was to Jason Colchos golden fleece."

I. *Tamb.* II. 1640-1.<sup>78</sup>

"I'll be thy Jason, thou my golden Fleece."

*The Jew of Malta.* I. 1782.<sup>79</sup>

"I'll fire thy crazèd buildings, and enforce  
The papal towers to kiss the lowly ground."

*Edw. the Second.*<sup>80</sup>

"I'll fire his crazèd buildings and incense  
The papal towers to kiss the holy (qy. lowly) earth."

*The Massacre at Paris.*<sup>81</sup>

The strongest argument for MARLOWE as the author of TAS. lies, perhaps, in the beauty and excellence of some of the passages which are written in his manner. The extract beginning "Valeria attend," cited above, is equal to MARLOWE'S very finest work. Mr. KNIGHT'S correspondent points out several passages of this kind. Who could thus out-Marlowe MARLOWE? Still, the power to write well in a borrowed manner is

<sup>74</sup> BULLEN'S 'Marlowe.' London, 1885. Vol. i, p. lxxiv.

<sup>75</sup> Ed. of A. WAGNER. <sup>76</sup> WAGNER. <sup>77</sup> DYCE'S M. 1850. ii, p. 303.

<sup>78</sup> Ed. of WAGNER. <sup>79</sup> Ed. of WAGNER, Heilbronn, 1889.

<sup>80</sup> DYCE'S M. 1850. ii, p. 183. <sup>81</sup> DYCE'S M. 1850. ii, p. 356.

not a very uncommon gift, as some famous literary forgeries have shown.

DYCE argues forcibly that *TAS.* is too effective a comedy to be by MARLOWE, "to whom, we have good reason to believe, nature had denied even a moderate talent for the humorous."<sup>82</sup> Mr. SWINBURNE calls the author of *TAS.* "of all the pre-Shakespeareans incomparably the truest, the richest, the most powerful and original humourist."<sup>83</sup>

A passage already cited—that beginning "Now that the darksome night is overpast"—shows us how intimately the two styles of *TAS.* are woven together. I add two other extracts which illustrate the same point; the second of these, a complete scene, will also be needed later for another purpose.

"O might I see the center [censer, 1607] of my soule  
Whose sacred beauty hath enchanted me,  
More faire than was the Grecian *Helena*  
For whose sweet sake so many princes dide;  
That came with thousand ships to *Tenedos*.  
But when we come unto his father's house,  
Tel him I am a Merchants sonne of *Cestus*,  
That comes for trafficke unto *Athens* here,  
And here sirha, I wil change with you for once,  
And now be thou the Duke of *Cestus* sonne,  
Revel and spend as if thou wert myselfe,  
For I will court my [thy, 1607] love in this disguise."

TAS. 169-9.

*Ferando.* Come Kate, the moone shines cleere tonight me thinkes.

*Kate.* The moone? why husband you are deceiv'd. It is the sun.

*Ferando.* Yet againe, come backe againe, it shal be the moone ere  
we come at your fathers.

*Kate.* Why ile say as you say, it is the moone.

*Ferando.* Jesus, save the glorious moone.

*Kate.* Jesus, save the glorious moone.

*Ferando.* I am glad *Kate* your stomacke is come downe,  
I know it well thou knowst it is the fun,  
But I did try to see if thou wouldst speake,  
And crosse me now as thou hast done before,  
And trust me *Kate* hadst thou not namde the moone,  
We had gone backe again as sure as death.  
But soft, who's this that's comming here?

*Enter the Duke of Cestus alone.*

*Duke.* Thus al alone from *Cestus* am I come,  
And left my princely court and noble traine,

<sup>82</sup> DYCE'S 'M.,' Intro .lii.

<sup>83</sup> Cited by BULLEN, 'The Works of Marlowe,' vol. i, p. lxxvi.

To come to *Athens*, and in this disguise,  
 To see what course my son Aurelius takes.  
 But stay, heres some it may be travels thither,  
 Good sir can you direct me the way to *Athens*.

*Ferando speaks to the old man.*

Faire lovely maide, yong and affable,  
 More cleere of hew and far more beautifull  
 Then pretious *Sardonix* or purple rockes,  
 Of *Amithests* or glittering *Hiasinth*,  
 More amiable far then is the plain,  
 Where glistering *Cepherus* in silver boures,  
 Gaseth upon the Giant *Andromede*,  
 Sweet *Kate* entertaine this lovely woman.

*Duke.* I thinke the man is mad, he cals me a woman.

*Kate.* Faire lovely lady, bright and christaline,  
 Bewteous and stately as the eie-train'd bird,  
 As glorious as the morning washt with dew,  
 Within whose eyes she takes her dawning beames,  
 And golden sommer sleepes upon thy cheekes,  
 Wrap up thy radiations in some cloud,  
 Lest that thy beauty make this stately towne  
 Inhabitable like the burning Zone,  
 With sweet reflections of thy lovely face.

*Duke.* What, is she mad too? or is my shape transformd  
 That both of them persuade me I am a woman,  
 But they are mad sure, and therefore ile be gone,  
 And leave their companies for feare of harme,  
 And unto *Athens* haste to seek my son.

*Ferando.* Why so, *Kate*, this was friendly done of thee,  
 And kindly too: why thus must we two live,  
 One minde, one heart, and one content for both,  
 This good old man dos thinke that we are mad,  
 And glad he is I am sure, that he is gone,  
 But come sweet *Kate*, for we will after him,  
 And now persuade him to his shape againe."

TAS. 202-3, 39-40.

Mr. FURNIVALL, in the 'Leopold Shakspeare,' speaks of "an adapter [of TAS.] who used at least ten bits of Marlowe in it"; but in his facsimile reprint of TAS. (London. 1886) he does not seem to assume the existence of any earlier form of the play. With the following words of Mr. FURNIVALL, I can entirely agree:

"With regard to the authorship of *A Shrew*, I do not myself feel the necessity of its having had two writers . . . I am content to suppose *A Shrew* the work of some one unknown man."<sup>84</sup>

<sup>84</sup> Facsimile Reprint TAS., p. viii.

The agreements of language between TAS. and TTS. are still to be considered. Apart from that inquiry, it seems to me probable that TAS. was the work of a single author, and that this author was an admirer and imitator of MARLOWE rather than that poet himself. Farther than this I have no clear opinion. Mr. BULLEN thinks that the imitation of MARLOWE was done "as a joke."<sup>85</sup>

I now ask the question, What are we to conclude as to SHAKESPEARE'S connection with TAS. from the fact of the many phrases that he borrows from that play? The agreements and disagreements between corresponding parts of the two plays may be classified as follows for our purpose:

1. Short phrases common to the two plays, or nearly so, in which the words are almost, so to speak, *given in the situation*.
2. Agreements of language which are not "given in the situation."
3. Complete change of language in a speech which has otherwise a counterpart in TAS.
4. Complete omission of parts present in TAS.
5. Passages which are peculiar to TTS. both in thought and wording.

These five classes of passages cover, I think, the most important points for comparison. Of course the classes run together somewhat, and we must weigh carefully the individual passages. Let us consider under these five heads two representative scenes of TTS., Scenes iii. and v. of Act iv., with reference to the agreements and disagreements between the two plays.

## I.

## IV. iii. TTS.

"I prithee go and get me some repast."

"What say you to a piece of beef and mustard?"

"Ay, but the mustard is too hot a little."

"I pray you, let it stand."

"And 'twill be supper-time ere you come there."

## TAS. (Ed. Shakes. Soc.)

"I prethe help me to some meate."

"What say you to a a peese of beefe and mustard now?"

"I doubt the mustard is colerick for you."

"I pray you sir let it stand."

"It will be nine o'clock ere we come there."

## 2.

"When you are gentle, you shall have one too, And not till then."

"Belike you mean to make a puppet of me. *Pet.* Why 'true, he means to make a puppet of thee."

"I, when ye'r meeke and gentell but not before."

"Belike you meane to make a foole of me. *I'eran.* Why true he meanes to make a foole of thee."

<sup>85</sup> Cited by FURNIVALL. 'Facsimile of TAS,' p. xiii.



"Thou hast faced many things. *Tai.* I have. *Gru.* Face not me: thou hast braved many men; brave not me; I will neither be faced nor braved. I say unto thee, I bid the master cut out the gown; but I did not bid him cut it to pieces: ergo thou liest. *Tai.* Why, here is the note of the fashion to testify. *Pet.* Read it. *Gru.* The note lies in 's throat, if he say I said so. *Tai.* [*Reads*] 'Imprimis, a loose-bodied gown.' *Gru.* Master, if ever I said loose-bodied gown, sew me in the skirts of it, and beat me to death with a bottom of brown thread: I said a gown. *Pet.* Proceed. *Tai.* [*Reads*] 'With a small compassed cape.' *Gru.* I confess the cape. *Tai.* [*Reads*] 'With a trunk sleeve.' *Gru.* I confess two sleeves."

"Go take it up unto thy master's use. *Gru.* Villain, not for thy life: take up thy mistress' gown for thy master's use! *Pet.* Why, sir, what's your conceit in that? *Gru.* O, sir, the conceit is deeper than you think for: Take up my mistress' gown to his master's use!"

"Well, come, my Kate; we will unto your father's.  
Even in these honest mean habiliments:  
Our purses shall be proud, our garments poor;"

[For convenience the order of the two next parts is inverted.]

["Doost thou heare Taylor, thou hast braved many men: brave not me. Thou'st faste many men. *Tay.* Well sir. *San.* Face not me. He neither be faste nor braved at thy hands I can tell thee."]

["Why sir I made it as your man gave me direction. You may reade the note here. *Feran.* Come hither sirra Taylor reade the note. *Tay.* Item, a faire round compost cape. *San.* I thats true. *Tay.* And a large truncke sleeve. *San.* That's a lie maister. I sayd two truncke sleeves. *Feran.* Well sir goe forward. *Tay.* Item a loose-bodied gowne. *San.* Maister if ever I sayd loose bodies gowne, sew me in a seame and beat me to death, with a bottome of brown thred. *Tay.* I made it as the note bad me. *San.* I say the note lies in his throate and thou too and thou sayst it."]

"Go I say and take it up for your maisters use. *San.* Souns villaine not for thy life touch it not, souns take up my mistris gown to his maister's use? *Feran.* Well sir whats your conceit of it. *San.* I have a deeper conceit in it than you thinke for, take up my mistris gowne to his maisters use?"

"Come Kate we now will go see thy father's house  
Even in these honest meane abilliments,  
Our purses shall be rich our garments plaine,"

3. Nothing especial.

4. Nothing especial.

5. Katharine's long speech at the beginning of the scene, Grumio's "why the mustard without the beef," Petruchio's causeless scolding of the Tailor are all peculiar to TTS.

I.

IV. v. TTS.

"Good Lord, how bright and goodly shines the moon!

"*Kath.* The moon! the sun; it is not moonlight now."

"It shall be moon, or star, or what I list, or ere I journey to your father's house."

"I say it is the moon. *Kath.* I know it is the moon."

"A' will make the man mad, to make a woman of him."

2. Nothing.

3. Petruchio's address to Vincentio and Kate's obedient words

TAS.<sup>86</sup>

"Come *Kate* the moone shines clear tonight methinks. *Kate.* The moon? why husband you are deceived it is the sun."

"Yet againe come back againe it shall be the moon ere we come at your father's."

"Jesus save the glorious moone. *Kate.* Jesus save the glorious moone."

"I thinke the man is mad he calls me a woman."

86 For full scene, see p. 50 of this dissertation.

in the same strain are remarkable for their dramatic identity with the same parts in TAS., but they show a complete difference of phraseology. In both plays the language is high-flown; but in TTS. alone is it Shakespearian. The passage from TAS. has already been given. (See p. 51.)

4. Ferando has a congratulatory speech after this victory in TAS. It is tastefully omitted in TTS.

5. It is peculiar to TTS. that Petruchio corrects Katharine for addressing Vincentio as a young woman (though she has only followed him in this). This calls out a second speech from her, contradicting her first one.

The general impression which I get from comparing TTS. IV. iii. with TAS. is that SHAKESPEARE could well have written the parallel parts of TAS. The impression from comparing IV. v. with TAS. is most decidedly that SHAKESPEARE, if he is using TAS. at all, is using the ground-plan of *another* author. The other scenes of TTS. stand with IV. v. rather than with IV. iii. We have seen that the two Inductions have few agreements of language. V. ii. has many phrases and lines taken more or less accurately from TAS., but these expressions are mostly in the short speeches, and the additions and changes are very important. Katharine has a long theological disquisition at the end of TAS.; TTS. furnishes us here a clear-cut argument from facts. In all cases, the agreements between the two plays come in short speeches, or in one line, two lines, or at most three lines within a longer speech. In every passage that is of any length, in Shakespeare's part of *The Taming of the Shrew*, the great poet finds easily and at once "a more excellent way."

The relation of TTS. to TAS. is very different in these respects from that of Parts ii. and iii. of Henry VI. to the two older plays, *The First Part of the Contention* and *The True Tragedie of Richard Duke of Yorke*.

In the following passage, the Midas touch of SHAKESPEARE gives us a striking contrast between the two plays:

"Sweete *Kate*, thou lovelier than Dianas purple robe,  
Whiter than are the snowie Apenis,  
Or icie haire that growes on Boreas chin.  
Father, I sweare by *Ibis* golden beake,  
More faire and radiant is my bonie Kate,  
Then silver Xanthus when he doth embrace  
The ruddie Simies at *Idas* feete."

TAS. p. 183-22.

"Did ever Dian so become a grove  
As Kate this chamber with her princely gait?  
O, be thou Dian, and let her be Kate;  
And then let Kate be chaste and Dian sportful!"

TTS. II. i. 260-263.

In passing judgment upon SHAKESPEARE's relation to TAS., the editors of the 'Cambridge Shakespeare' say: "The Taming of a Shrew . . . . . is manifestly by another hand."

Mr. FREY, in vol. ii. of the 'Bankside Shakespeare,' after a careful comparison of TAS. and TTS., unhesitatingly adopts the view of POPE and CAPELL that SHAKESPEARE wrote both plays. In reaching this conclusion, he distrusts all considerations that admit of personal bias, and seeks to settle the question by means of purely objective evidence. Let us weigh this evidence.

"A Stephen Sly is mentioned several times in the records of Stratford. . . . . A Christopher Sly was a contemporary of Shakespeare at Stratford." <sup>87</sup>

Following Mr. FREY, I copy from the Registers of the Company of Stationers, London, <sup>88</sup> the following entries:

1606 [i. e. 1607]

22. Januarij

Master Linge Entred for his copies by direcon of A Court  
and with consent of Master Burby vnder his  
handwrytinge  
These iij copies.

*viz.*

ROMEO and JULIETT.

*Loues Labour Loste.*

*The taminge of A Shrewe.* . . . .xviii<sup>d</sup>R

1607

19. Novembris.

John Smythick. Entred for his copies vnder th[e h]andes of  
the wardens. these bookes followinge  
Whiche dyd belonge to Nicholas Lynge

*viz:*

[Then follows a numbered list of sixteen  
books, four of which I give.]

6. A booke called HAMLETT . . . . vj<sup>d</sup>

9. *The taminge of a Shrewe* . . . . vj<sup>d</sup>

10. ROMEO AND JULETT . . . . vj<sup>d</sup>

11. *Loues Labour Lost* . . . . vj<sup>d</sup>

Three out of the four numbered paragraphs which conclude

<sup>87</sup> FREY's Introd., p. 7.

<sup>88</sup> ARBER's 'Transcript,' vol. iii.

Mr. FREY's scholarly Introduction give a summary of his grounds for believing that SHAKESPEARE was the author of TAS. I cite the paragraphs in question :

" 1. If the author of *The Taming of a Shrew* was not William Shakespeare, he must have been a man acquainted with Stratford-on-Avon, with Wilmecote, with the Sly family and with the tinker himself. Is it probable that two authors should exist having a cognizance of all these facts ?

" 2. If the author of the older comedy was not Shakespeare, the latter must have pirated an enormous quantity of lines and scenes from some other man, a fact which would not have escaped the notice of those who were ever ready to ridicule and censure him. But there is nothing on record to prove that he was ever criticised unfavorably for his production.

" 3. Burby in 1606-7 sold three plays to Ling, all of which were then recognized as Shakespeare's [?], and one of them was the older comedy. Burby's transactions were honorable, and he would scarcely have foisted a counterfeit production upon his buyer."

In answer to these arguments I would advance the following considerations :

1. The use of the name *Sly* is all the Warwickshire coloring which is found in the Induction of TAS. The names of Warwickshire localities appear only in TTS. *Sly* and *Katharina* are the only characters whose names are the same in TAS. and TTS. SHAKESPEARE may retain this name in TTS. because he knew the Sly family of Stratford. Perhaps he is making a half-apology for his free use of an honored name, when he makes the tinker say, "The Slys are no rogues; look in the chronicles; we came in with Richard Conqueror." <sup>89</sup>

2. If the author of the older comedy *was* SHAKESPEARE, then SHAKESPEARE *did* pirate a large number of lines, many of them verbatim, from his great contemporary MARLOWE. Mr. FREY says nothing at all about the large MARLOWE element in TAS.

3. How does Mr. FREY know that the three plays sold to Ling "were then recognized as Shakespeare's"? If SHAKESPEARE made direct use of TAS., as he is usually supposed to have done, he certainly borrows the plot and the situations of that play with complete freedom and fullness; in his additions and alterations, however, there are some very fine touches. He is also strangely free in appropriating the very language of

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<sup>89</sup> Ind. TTS., ll. 3-5.

TAS., if he used that play at all, but he does not seem to follow that language as if it were his own.

### III. SHAKESPEARE'S PART IN TTS.

The *Jahrbücher* of the German *Shakespeare Society* for the four years 1885-8 tell us that, during the years 1884-7, *Othello* was presented upon the stage in Germany 352 times; *Hamlet*, 349 times; and TTS., 318 times. These are the three dramas among those attributed to SHAKESPEARE that were acted most frequently during these four years.—Can it be that SHAKESPEARE was not the sole author of TTS.? a play which still holds the stage in England and America, and which is so exceptionally popular in Germany, the second father-land of the great poet.

At the foot of each one of the statistical tables which have been used in obtaining the above figures, stands a special note concerning TTS. It is the only play in the list which calls for supplementary statistics. During these same four years, 1884-7, in addition to the 318 presentations noted above, TTS. was acted 139 times in the so-called Holbein revision (*Bearbeitung*), which bears the title *Liebe kann Alles*. Here is a new proof of the popularity of this piece. But how does it happen that this play alone among the plays attributed to SHAKESPEARE permits of being so skillfully rewritten by a modern author that his revision secures permanent approval and acceptance in critical Germany?

The most divergent views have been held with reference to the authorship of TTS. POPE made SHAKESPEARE the author not only of this play but also of TAS.<sup>89a</sup> Dr. Warburton considered TTS. to be certainly spurious, as far as any connection with SHAKESPEARE is concerned.<sup>90</sup>

FARMER and STEEVENS held less pronounced but still opposing views. FARMER supposes TTS. to be "not *originally* the work of Shakespeare, but restored by him to the stage." SHAKESPEARE'S contribution to this restored play was the whole Induction, "and some occasional improvements, especially in the character of Petruchio."<sup>91</sup> STEEVENS says on the contrary:

"I know not to whom I could impute this comedy, if Shakespeare was not its author. I think his hand is visible in almost

89a WARD, 'Eng. Dram. Lit.'

90 'Variorum Shakes.,' of 1821. Vol. v.

91 'Variorum' of 1821.

every scene, though perhaps not so evidently as in those which pass between Katharine and Petruchio.”<sup>92</sup>

The wide divergences of earlier critics, however, are giving place to a good measure of agreement. Of later critics, WHITE, FLEAY and FURNIVALL have studied the question of the authorship of TTS. with substantially the same results. WHITE says:<sup>93</sup>

“In it [TTS.] three hands at least are traceable; that of the author of the old play, that of Shakespeare himself, and that of a co-laborer. The first [hand, that of the author of TAS.,] appears in the structure of the plot, and in the incidents and the dialogue of most of the minor scenes [I question the truth of this phrase in its apparent meaning. It is the *major* scenes of TTS. which especially resemble parts of TAS.], . . . ; to the last [hand, that of the co-laborer,] must be assigned the greater part of the love business between *Bianca* and her two suitors [Gremio and Tranio are omitted from consideration]; while to Shakespeare belong the strong, clear characterization, the delicious humor and the rich verbal coloring of the recast Induction, and all the scenes in which *Katharine* and *Petruchio* and *Gremio* are the prominent figures, together with the general effect produced by scattering lines and words and phrases here and there, and removing others elsewhere, throughout the rest of the play.”

The single authorship of TTS. has been doubted, also, on metrical grounds. KÖNIG, the careful investigator of SHAKESPEARE'S versification, obtains such contradictory results from a comparison of the metrical peculiarities of TTS. with those of the other plays that he is forced to the conclusion that it cannot be entirely the work of SHAKESPEARE.<sup>94</sup>

Mr. F. G. FLEAY<sup>95</sup> and Mr. F. J. FURNIVALL<sup>96</sup> have both sought to divide the Shakespearian from the non-Shakespearian parts of the play. Mr. FLEAY apparently makes little use of his elaborate paper “On the Authorship of the Taming of the Shrew” in determining what parts he shall assign to SHAKESPEARE. Mr. FURNIVALL claims to be guided only by his sense of style. With reference to both of these attempts to determine the part of SHAKESPEARE in this drama, there is something left to be desired. FURNIVALL acknowledges this; his remarks are given only as comments upon FLEAY'S paper,

<sup>92</sup> ‘Var.’ of 1821.      <sup>93</sup> ‘Shakespeare’s Wks.,’ Vol. iv.

<sup>94</sup> “Der Vers in Shakspeare’s Dramen.” *Quellen und Forschungen* lxi. p. 137

<sup>95</sup> *Trans. New Shaks. Soc.* for 1874. Reprinted in his ‘Shakespeare Manual.’

<sup>96</sup> *Trans. N. S. Soc.*, 1874.

and he calls for "more study." That additional study I have sought to give.

We need a clear view of the terms on which SHAKESPEARE and his presumed partner or partners divided their task between them. Unless there was some plan of procedure, some definite system in the assignment of the parts, which system we can find out by careful study, our results must necessarily be so largely personal as to lose much of their value. Metrical tests and specific peculiarities of style may so far corroborate our results as to make it very sure that we have divided the play into parts behind which there lurks a similar division in the authorship. But not unless we can find out the terms of the agreement between these writers, their treaty of coöperation, can we feel really satisfied with our results. Of course, there may have been no clear-cut division of labor; but this is not probable. It is quite likely, however, that some one of the associated authors would have the final revision of the whole piece. In this revision, he might remove, insert, or rewrite passages in the portion contributed by the subordinate partner or partners. So far as he made the different writers tions, the task of separating the work of such altera would become more and more difficult. It might become impossible to do this except in a very general way.

That TTS. was not written by one man at one time, that we have at least two styles here, will be evident to the careful reader. Let any one compare the opening speeches of Act I. (Sc. i. 1-40), with their strutting rhetoric, their solemn rehearsal of that preliminary business of the play which always clogs and embarrasses a weak writer,—with Petruchio's soliloquy (II. i. 169-182) where he discloses his plan as to the manner in which he is to woo Katharine. The first passage is swelling, vague. The servant seems to know already all that the master can ever hope to learn; he unfolds an elaborate system of education with all the tedious, superficial wisdom of a man who knows many words but few things. The advice ends, however, with that gem:

"In brief, sir, study what you most affect."

In these lines and the first speech of Baptista which follows, the metrical accent falls very frequently upon unemphatic monosyllables;<sup>97</sup> and the constant use of inversion gives an artificial effect.<sup>98</sup>

<sup>97</sup> See ll. 1, 10, 38, 50.

<sup>98</sup> See Dr. ABBOTT, *Trans. New Shakes. Soc.*, 1874, p. 121.

I give the first twenty-four lines of the passage described. These constitute the first speech of the main play :

*"Lucentio.* Tranio, since for the great desire I had  
 To see fair Padua, nursery of arts,  
 I am arrived for fruitful Lombardy,  
 The pleasant garden of great Italy ;  
 And by my father's love and leave, am arm'd  
 With his good will and thy good company,  
 My trusty servant, well approved in all,  
 Here let us breathe and haply institute  
 A course of learning and ingenious studies.  
 Pisa renown'd [renownéd] for grave citizens  
 Gave me my being and my father first,  
 A merchant of great traffic through the world,  
 Vincentio, come of the Bentivolii.  
 Vincentio's son brought up in Florence  
 It shall become to serve all hopes conceived.  
 To deck his fortune with his virtuous deeds :  
 And therefore, Tranio, for the time I study,  
 Virtue and that part of philosophy  
 Will I apply that treats of happiness  
 By virtue specially to be achieved.  
 Tell me thy mind ; for I have Pisa left  
 And am to Padua come, as he that leaves  
 A shallow splash to plunge him in the deep  
 And with satiety seeks to quench his thirst."

TTS. I., 1-24. i.99

The second passage to which I have referred, the soliloquy of Petruchio (II. i. 169-182), is clear, sharp, specific ; each noun, verb, adjective, adverb, each comparison seems, so to speak, to put its finger on some feature in Petruchio's plan. Antithesis and climax are used in that easy, unforced way that marks the master. Note the contrast between these lines and those just given :

*"Petruchio* . . . . I will attend her here,  
 And woo her with some spirit when she comes.  
 Say that she rail ; why then I'll tell her plain  
 She sings as sweetly as a nightingale :  
 Say that she frown ; I'll say she looks as clear  
 As morning roses newly wash'd with dew :  
 Say she be mute and will not speak a word ;  
 Then I'll commend her volubility  
 And say she uttereth piercing eloquence :  
 If she do bid me pack, I'll give her thanks,



As though she bid me stay by her a week :  
 If she deny to wed, I'll crave the day  
 When I shall ask the banns and when be married.  
 But here she comes ; and now, Petruchio, speak."

TTS. II. i. 169-182.

I think that we shall feel certain that these two styles belong to different authors. The writer of the first passage never by any process of growth attained unto the second.—What is the evidence that SHAKESPEARE took part in the production of TTS.? The appearance of the play in the first and authoritative edition of his works, the Folio of 1623, furnishes a strong presumption in favor of his connection with the piece. The thoroughly Shakespearian quality of such parts as the Induction, and Scenes i and v of Act IV gives to this presumption the strongest confirmation.

In searching for some clue as to the exact portion of the work which comes from the hand of SHAKESPEARE, it is natural to consider what has often been recognized as a fortunate suggestion of Mr. COLLIER. He says :

"I am, however, satisfied, that more than one hand (perhaps at distant dates) was concerned in it [TTS.], and that Shakespeare had little to do with any of the scenes in which Katharine and Petruchio are not engaged." <sup>100</sup>

We see this hint reappearing in WHITE's statement already quoted (see p. 58) that "all the scenes in which *Katharine* and *Petruchio* and *Grumio* are the prominent figures" belong to SHAKESPEARE. COLLIER, however, seems not to have followed up his suggestion, and not even to have remembered it. In his edition of SHAKESPEARE (1842, Vol. iii) he simply speaks of "portions which are admitted not to be in Shakespeare's manner." No criterion of any sort is given us. Later in the same Introduction he gives to SHAKESPEARE a part of the play which his own suggestion and the consenting opinion of all later investigators who admit the composite character of TTS. would take from him.

Following Mr. COLLIER's suggestion, let us look at those passages by themselves in which Katharine and Petruchio appear upon the stage together. These are the following :—II. i. 183-326 ; III. ii. 186-241 ; IV. i. 123-181 ; IV. iii. 36-end ; IV. v. ; V. i. 10-end ; V. ii. 1-48, 99-105, and 121-187. (I follow the numbering of the Globe edition.)

<sup>100</sup> 'Hist. Dramatic Poetry,' iii. 78, ed. 1831.—FURNIVALL's reference.

One of these passages, V. i. 10-end, is strictly exceptional. Petruchio and Katharine are present during this scene, but they are of no consequence in the development of the action. Their part is simply, as Petruchio expresses it, to "stand aside and see the end of this controversy" (l. 63). At the close of the scene they are left upon the stage together for a moment. Petruchio demands that Kate kiss him in the street. She demurs; but he threatens to go home again, and she obeys. The *situation* here is admirable; but the few words of Petruchio and Katharine come to us largely in weak, un-Shakespearian doggerel rhyme. In all the other passages given above, Petruchio and Katharine are the central figures. This scene is entirely exceptional in this respect.

The whole ground-plan of this scene, too, is taken from *The Supposes*, and is not found in TAS. But the whole action between Petruchio and Katharine is common to TAS. and TTS. For every one of the other passages mentioned, there exists a scene more or less similar in TAS.

We shall therefore leave out of our consideration this exceptional passage.

Let us read carefully the other parts of the play which are mentioned above, and see if they have SHAKESPEARE'S style. II. i. 183-326 seems to be his. Some of the dialogue is coarse, but Petruchio's standards of propriety are not the better ones of to-day; moreover, he is taming a shrew, and is careful not to be above his business. Kate is badly worsted. This lover who *gives* before a good blow, but never *gives up*, is a new thing in her experience. The longer speeches all fall to the unabashed Petruchio, and are pure SHAKESPEARE. The device of getting Kate to walk, by pretending to have heard that she limps; her anger at being caught in this trap; his bare-faced declaration that she has been very loving to him, but that they have agreed that "she shall still be curst in company";—these points are admirable comedy.

The above passage should be considered as beginning with line 169. This is the first line of Petruchio's soliloquy, which Kate interrupts. Here he tells us the manner in which he means to woo her. He then goes on to act out the plan before us. This soliloquy is dramatically a part of the wooing scene and shows the same style.

The next passage, III. ii. 186-241, is not so plainly SHAKESPEARE'S, but there is nothing that is not entirely worthy of him.

Kate's spirited speeches are what we expect of her. Petruchio begs the bride with such earnest, lover-like pleading not to be angry, that Gremio misunderstands his courtesy, and says, "Ay, marry, sir, now it begins to work." Petruchio next commands every one present to obey his wife and "go forward" at her command; and *then*, after all possible respect has been shown to the woman of his choice, he declares his mediæval doctrine of absolute property in his wife, commands Grumio to draw his weapon ready for fight, and marches the astonished Katharine off with him. This certainly seems to come from the same writer as the scene we have been considering just before—from SHAKESPEARE.

The whole of IV. i. seems to be by SHAKESPEARE, and not merely the lines already indicated, 123-181. The scene is laid at Petruchio's house after the marriage; SHAKESPEARE'S fellow-author would have no occasion to go there. The first part of this scene, during which Petruchio and Katharine are not upon the stage, is wholly occupied with preparations for their appearance. The style is Shakespearian, no part of the play more so. Nothing in the whole comedy is better than Grumio's elaborate paraleipsis,—beginning, "Tell thou the tale: but hadst thou not crossed me, thou shouldst have heard how her horse fell and she under her horse; etc." (IV. i. 74 f.) Grumio seems to be the one character outside of Petruchio and the shrew who has received SHAKESPEARE'S especial attention. This bustle of preparation at Petruchio's country house has a short counterpart in TAS.

IV. i. ends with a soliloquy of Petruchio in which he outlines his policy. This part is equally clear, and is present in outline in TAS. The whole scene belongs to SHAKESPEARE.

The first 36 lines of IV. iii., where Katharine begs Grumio for meat, have a full counterpart in TAS. The whole Scene is acted at Petruchio's house, and it is all plainly from the hand of SHAKESPEARE. IV. v., seems also to be plainly his.

We feel at first like questioning SHAKESPEARE'S authorship of V. ii. 1-48. Here the wit becomes somewhat weak. This bantering has the good result, however, that the following wager comes in very naturally, instead of being the utterly causeless thing that it is in TAS.

The other parts of Act V. Scene ii. that have been mentioned

above seem to be entirely worthy of SHAKESPEARE, except the few lines of weak, doggerel rhyme at the end of 121-187.

The parts of V. ii. in which Katharine is out of the room plainly belong with the rest of the scene. The first time, she is away but a few moments before being called back; the second time, Petruchio sends her to bring the disobedient ladies. She goes out in the same way in TAS.; and there are no breaks in the style at these points. Just before Petruchio and Katharine leave the stage for the last time, near the close of the play, we find the lines in rhymed doggerel already mentioned, with one exception four-accent lines. We have had none of these in the passages already accepted as SHAKESPEARE'S, but they occur frequently in the other parts of the play. If we attribute nothing to SHAKESPEARE after this weak doggerel begins, his part will close with V. ii. 181, instead of 187. FLEAY puts the end of SHAKESPEARE'S part after line 175, perhaps objecting to the rhyme which follows. FURNIVALL makes the division after line 180. The idea of 176-179 is present in TAS. also.

The parts of TTS. which we have now accepted as plainly Shakespearian are the following:

II. i. 169-326	158 lines.
III. ii. 186-241	56 "
IV. i.	214 " (Misprint in Globe ed.)
IV. iii.	198 "
IV. v.	79 "
V. ii. 1-181	181 "
<hr/>	
Total,	886 lines.

Except for the disagreement as to the exact point at which the last passage should close, FLEAY and FURNIVALL, working independently, have assigned to SHAKESPEARE every one of the parts given in this table. In accordance with FURNIVALL'S suggestion, it would be well to have these portions of the play printed in large type as the undoubted work of SHAKESPEARE.

Is there anything else in TTS. that should be assigned to SHAKESPEARE? After studying the play with great care, seeking to form conclusions independent of the work of my predecessors, I find occasion to add but very little to the list of parts already attributed to SHAKESPEARE. There are *only thirty-five lines more in the entire play* which FLEAY and FURNIVALL are agreed in assigning to SHAKESPEARE except as FURNIVALL

altered his first view after receiving FLEAY'S table. Let us examine these thirty-five lines; they are, III. ii. 151-185.

The first thing we notice in the passage is that not one of SHAKESPEARE'S three characters,—Petruchio, Katharine and Grumio,—is on the stage. The principal speaker is *Gremio*, a character suggested entirely by *The Supposes*, where his counterpart bears the name of *Cleander*.

We find, too, that there is no passage corresponding to this in TAS. In every part assigned to SHAKESPEARE, so far, there has been some counterpart in the companion play.

These facts are very striking. Some less important points may also be noticed. SHAKESPEARE'S plays nowhere else furnish an oath with "gogs"; oaths are often made with "'od's," however. This very oath, "gogs-wouns," (l. 162) has the form "'od's nouns" with Mrs. Quickly (*Merry Wives*, IV. i.).

The long speech by Gremio (169-185) is printed as prose in the Folio of 1623. It seems to be rightly given as verse in the in the Globe edition. The three-accent line in the middle of the speech is noticeable; there is nothing like it in the parts already assigned to SHAKESPEARE; but in the non-Shakespearean parts we have similar lines in II. i. 346 and 399. Cp. I. i. 91.

I have given the first place to these considerations because they are impersonal facts, which cannot be manipulated to suit the taste and purpose of the investigator. I speak next of the style and dramatic fitness of the passage; these considerations are more subjective, more open to personal bias on the part of the critic.

The vigor and effectiveness of the language in these lines have naturally led to the belief that we have here the handiwork of the great master. I am unable to get the genuine Shakespearian impression from the passage, but that may very well be because I am prepossessed against it.

The question may now be asked, "Have we here *Shakespeare's Petruchio at all?*" SHAKESPEARE'S Petruchio, in every scene where we have so far observed him, from the beginning of the play to the end, has had something of the gentleman in his bearing. Immediately after the wedding he is willing to entreat, "O Kate content thee; prithee, be not angry" (III. ii., 217). He is careful to see to it that the Tailor is at once appeased for the hard usage to which he has been subjected (IV. iii., 166). In all Petruchio's ill-treatment of Katharine after

the marriage, he is careful to keep up a pretence of kindness, and by a fine irony his pretence is only a deeper truth. Some genuine manliness has been present in him at every point. Of the simply farcical, we have had nothing. But here in this marriage scene (III. ii., 151-185), if we look at it seriously, we have a barbarian, making light of all holy things, treating God and man with contempt; and such barbarism cannot be altogether excused by the goodness of the ultimate purpose. I believe that this spirited bit is given us by the same writer who describes Petruchio's horse as a travelling collection of equine ailments (III. ii., 43f.)—that is, by SHAKESPEARE'S gifted co-laborer.

It is in favor of this passage that it comes immediately before a part which is plainly SHAKESPEARE'S. It is easy to think of him as writing a telling introduction to the few lines which fell to him here according to plan. I cannot regard the part as his, however, for the reasons that have been given.

After seeing FLEAY'S table, FURNIVALL was willing to assign to SHAKESPEARE III. ii., 1-125, but had not before done so. The passage has a full counterpart in TAS. Katharine is present at the beginning of the scene. Petruchio and Grumio appear together after line 88.

The opening lines do not make a very clear impression either way, when one reads them with reference to the question whether they possess the Shakespearian quality or not. There is one little fact that deserves attention. The form *appoint* occurs in SHAKESPEARE'S dramas thirteen times; *appointed*, twenty-nine times; but *'point* occurs only here; *'pointed*, only here and in the preceding Scene. The preceding Scene is confessedly non-Shakespearian. Moreover, the non-Shakespearian parts of this play show some peculiar abbreviations. Notice *'cerns* for *concerns* (V. i., 77.) and *'leges* for *alleges* (I. ii., 28). Different forms of *to concern* occur in the Concordance forty-eight times; but there is no other abbreviation like this. Forms of *to allege* occur three times; such a contraction comes only here. *'Longeth* for *belongeth* (IV. ii., 45 and IV. iv., 7) cannot be cited, as this verb is often contracted. I confess that it is easy to give too much weight to arguments of this kind. On the whole, I cannot think that these opening lines are SHAKESPEARE'S.

The next striking feature of this scene was doubted by Mr. FURNIVALL from the first. He says concerning Biondello's description of Petruchio's horse, "Was that cattle-disease book's

catalogue of the horse's ailments his [SHAKESPEARE'S], fond as he is of a list of names or qualities? Was this one up to his level<sup>101</sup>?" So far, we have not found that SHAKESPEARE has anything to do with Biondello.

The same character, Biondello, soon makes another speech that is questionable. It consists of five two-accent lines of rhymed doggerel (III. ii., 84-88). These may be quoted from a ballad, as COLLIER suggests, but such a piece of barren dialectics does not acquire any significance or fitness because of being quoted. This sort of verse does not come in the parts of the play that we have assigned to SHAKESPEARE. Biondello seems to talk in similar fashion again in "and so may you, sir; and so, adieu, sir." (IV. iv., 101). A third passage, printed as prose in the Globe edition, is Grumio's "Knock you here, sir! why, sir, what am I, sir, that I should knock you here, sir?" (I. ii., 9-10). I would give none of these parts to SHAKESPEARE. I do not reckon Grumio's words, "Now were I not a little pot and soon hot, etc." (IV. i., 6). This rhyming proverb is still current in the mouths of Englishmen, and it is thoroughly woven into the prose of Grumio's speech.

The lines which follow the entrance of Petruchio and Grumio (89-125) do make a decidedly Shakespearian impression upon one. It seems as if the master may have written these speeches for his favorite Petruchio. A passage of thirty-two lines in TAS. shows the same situation that is found here; in some respects the two plays are closely parallel in these portions. These lines in TTS. seem to me to be SHAKESPEARE'S.

Before noticing that FURNIVALL had proposed the same question, I found myself obliged to ask whether II. i., 115-168 should not be given to SHAKESPEARE. At the beginning of the passage, Petruchio asks Baptista, point-blank, upon what terms he can have Katharine for his wife. A somewhat similar conference between Ferando and Alfonso comes in TAS., but they refer to a previous agreement. Then comes Hortensio's frightened account of his treatment by the shrew while trying to give her a music lesson. This incident, which is here narrated, is directly presented in TAS. in a full scene. The style of these fifty-four lines seems Shakespearian. Observe:

"Signior Baptista, my business asketh haste,  
And every day I cannot come to woo."

ll. 115-116.

<sup>101</sup> *Trans. N. Shak. Soc.* 1874, p. 105.

"I did but tell her she mistook her frets,  
 And bowed her hand to teach her fingering;  
 When, with a most impatient devilish spirit,  
 'Frets call you these?' quoth she; 'I'll fume with them:'  
 And with that word, she struck me on the head,  
 While she did call me rascal fiddler  
 And twangling Jack; with twenty such vile terms,  
 As had she studied to misuse me so." ll. 150-160.

Line 159 recalls Portia's "A thousand raw tricks of these bragging Jacks."<sup>102</sup>

It is in favor of these lines that they immediately precede a passage which has already been confidently assigned to SHAKESPEARE. It is easy to think of him as writing this introduction to the part which fell to him at this point according to the plan of authorship. I would add this passage to those that we have attributed to SHAKESPEARE.

I cannot give any explanation for the striking agreement between a bit of doggerel which we have called non-Shakespearian and a similar couplet in the *Comedy of Errors*.

"Villain, I say, knock me at this gate  
 And rap me well, or I'll knock your knave's pate."  
 TTS., I. ii., 11, 12.

"*Antipholus of E.* Go fetch me something: I'll break ope the gate.

*Dromio of S.* [*Within*] Break any breaking here, and I'll break your knave's pate."

*Comedy of Errors.* III. i., 73, 74.

There are no passages still unconsidered which seem to me to have any claim to be considered as SHAKESPEARE'S.

The following table shows in a convenient form how all the parts of *The Taming of the Shrew* have been assigned:

Shakespeare.	Induction, I. and II.	
Non-Shakespearian.	I.i.; I.ii.; II.i.1-114	
Shakespeare.	II.i.115-326	III.ii.89-125
Non-Shakes.	II.i.327-413; III.i.; III.ii.1-88	
Shakespeare.	III.ii.186-241	
Non-Shakes.	III.ii.126-185	III.ii.242-254
Shakespeare.	IV.i. IV.iii. IV.v.	
Non-Shakes.	IV.ii. IV.iv. V.i.	
Shakespeare.	V.ii.1-181	
Non-Shakes.	V.ii.182-189	

I give in a separate table those parts of TTS. which either FLEAY, FURNIVALL, or myself assigns to SHAKESPEARE, but in reference to which our views do not agree.

<sup>102</sup> *Mer. of Ven.* III. iv., 77.



Fleay.	Furnivall. Before seeing Fleay's table.	Furnivall. After seeing Fleay's table.	Tolman.
-----	Induction. II.i.115-168 (?)	Induction. II.i.115-168 (?) (see Leopold Shaks.)	Induction. II.i.115-168
III.ii.1-129 III.ii.151-185	----- III.ii.151-185	III.ii.1-125 III.ii.151-185	III.ii.89-125

It now remains to go through the play and determine what lines, half lines, phrases and "slight touches" which may seem worthy of SHAKESPEARE, actually come from him. But the power to make such a division, possessed by some SHAKESPEARE critics, has been denied to me. This faculty deserves to rank, I think, not far below the power of prophecy or the gift of tongues. It has, however, one disadvantage. After its possessor has once determined intuitively all the Shakespearian "touches" in a play, there is no known method by which he can secure the acceptance of his views on the part of a doubting, and, it may be, a scoffing world.

Let us now consider the Induction of TTS.

FARMER, who thinks that the body of TTS. can have only "occasional improvements" from the hand of SHAKESPEARE, is careful to say that the "whole Induction" is by him, and that it is in his "*best* manner." Later critics have acquiesced in this view concerning the Induction, so far as I know, until we come to Mr. FLEAY. His rejection of the Induction, doubtful when first made, is very decided in his 'Shakespeare Manual' (1878).

In FURNIVALL'S comments upon FLEAY'S original paper we find the following effective, yes, effectual words:

"That Shakspere's hand is clearly seen in the retouched Induction, even in its opening lines, seems to me impossible to deny. The bits about the hounds, the Warwickshire places, Sly's talk, the music, pictures, &c., are Shakspere to the life. With Mr. Grant White, I claim the whole for him."

WHITE'S exact words concerning the Induction have been already cited (See p. 58).

The Induction of TTS. is very similar in plan to that of TAS. In the other Shakespearian parts of TTS., however, we constantly meet phrases and lines which are found in TAS. in almost the same form. In the Induction, SHAKESPEARE seems to have performed his task with especial love; one mark of this is the great length, comparatively, of this part in TTS. He also gives us some improvements upon the plot of the Induction of TAS. With these improvements comes a more complete

difference of language than we find elsewhere in TTS. Something like three full lines, and enough phrases to make four lines more out of a total of 285 lines, agree very exactly with the language of TAS. The relation of the Induction of TTS. to that of TAS., with respect to the language, is very much like that of Scene i. in Act IV. of *King John* to its original in *The Troublesome Raigne of King John*. We do not know, however, that TAS. is the original of TTS.

DELIUS calls attention to the relation of *King John* as a whole to *The Troublesome Raigne* as furnishing an interesting parallel to the relation of TTS. to TAS. *King John* follows the plot and the action of its companion piece much more closely than is the case with our play. The agreement in language, however, between TTS. and TAS., is much greater than that between *King John* and its predecessor.

SINCE SHAKESPEARE'S authorship of the Induction has been doubted, though I cannot understand upon what grounds, it may be well to give a few passages, mostly from the undoubted plays, which bear some clear resemblance to parts of the Induction.

*Ind. i. 42.*—"Believe me, lord, I think he cannot choose."

*Tem. I. ii. 186.*—"And give it way: I know thou canst not choose."

*Ind. i. 51.*—"To make a dulcet and a heavenly sound."

*M. N. Dream, II. i. 151*—"Uttering such dulcet and harmonious breath."

*i. 68.*—"If it be husbanded with modesty."

*Ham. III. ii. 21.*—" . . . o'erstep not the modesty of nature."

See also *Ham. V. i.*, 225.

*i. 83.*—Hamlet reminds the players in the same way of a play in which he once saw them act.

See *Ham. II. ii.*, 440 f.

*i. 101.*—"Were he the veriest antic in the world."

*I. Hy. II. i. ii. 69.*—" . . . the rusty curb of old father antic the law."

*i. 106.*—"And see him dressed in all suits like a lady."

*A. Y. L. I. iii. 118.*—"That I did suit me all points like a man."

*i. 128.*—"Shall in despite enforce a watery eye."

*M. N. D. III. i. 203.*—"The moon methinks looks with a watery eye."

*ii. 33.*—"Call home thy ancient thoughts from banishment."

*R. II.—I. iii. 212.*—"Return with welcome home from banishment."

*R. II.—I. iv. 21.*—"When time shall call him home from banishment."

*ii. 36.*—"Each in his office ready at thy beck."

*Ham. III. i. 126.*—" . . . with more offences at my beck than I have thoughts to put them in."

ii. 38.—“And twenty caged nightingales do sing.”

TTS. II. i. 172.—“She sings as sweetly as a nightingale.”

ii. 47.—“Thy hounds shall make the welkin answer them  
And fetch shrill echoes from the hollow earth.”

M. N. D. II. i. 115.—“And mark the musical confusion  
Of hounds and echo in conjunction  
The skies, the fountains, every region near  
Seem'd all one mutual cry.”

ii. 53.—“And Cytherea all in sedges hid.”

H. Tale, IV. iv. 120.—“ . . . violets dim,  
But sweeter than the lids of Juno's eyes  
Or Cytherea's breath.”

The epithet in the following passage seems to me full of Shakespearian force:

ii. 64.—“Thou hast a lady far more beautiful  
Than any woman in this *waning* age.”

“Waning age” in II. i. 403 is not SHAKESPEARE'S.

“ . . . your father were a fool  
To give thee all, and in his waning age  
Set foot under thy table.”

SHAKESPEARE'S task seems to have been, in a word, to write the Induction and the actual *Taming of the Shrew*. His associate took the task of furnishing a subordinate plot which should serve as a setting for the main action, the taming of Katharine by Petruchio. The suggestions for this subordinate plot were taken from *The Supposes*.

Let us now look for any peculiarities in the language of TTS. which may serve to confirm our results or to call them in question.

I have already mentioned the contractions, 'point, 'pointed, 'cerns and 'leges, which occur only in this play. (See p. 66.)

The doubtful character of arguments drawn from words which occur only in a single play has been pointed out by Mr. R. SIMPSON.<sup>103</sup> It seems strange that the following words occur in the genuine parts of this play and nowhere else in SHAKESPEARE: *jugs* (Ind. ii. 90), *undress* (Ind. II. 119), *mother-wit* (II. i. 265), *incredible* (II. i. 308), *tripe* (IV. iii. 20), *frollic* (as verb, IV. iii. 184). We can only console ourselves with the thought: “It is a part of probability that a great many improbable things will happen.” On the whole,

<sup>103</sup> *Trans. New Sh. Soc.*, 1874, p. 114.

the words occurring in the non-Shakespearian parts of this play and not in the other plays seem to me to be more striking still. Some of them are: *plash* (I. i. 23), *stoics* (I. i. 31), *metaphysics* (I. i. 37), *longly* (=longingly, I. i. 170), *trance* (I. i. 182), *trot* (=old hag, I. ii. 80), *seen* (=versed, educated, I. ii. 134), *clang* (I. ii. 207), *contrive* (=spend, wear out, I. ii. 276), *pithy* (III. i. 68), *gamut* (III. i. 67, etc.), *slit* (V. i. 134). Especially deserving of attention are the following words, inasmuch as they occur *more than once* in the un-Shakespearian portions of this play, and not at all in the other plays: *specially* (I. i. 20 and 121), *mathematics* (I. i. 37, II. i. 56 and 82), *dough* (I. i. 110 and V. i. 145), *wish* (=recommend, I. i. 113, I. ii. 60 and 64). SCHMIDT'S Lexicon gives *nineteen* cases of the form *especially*. The word constantly used by SHAKESPEARE in the meaning of *to recommend* is the simple verb *to commend*. SCHMIDT considers the above cases of *wish* to be elliptical expressions in which the word has the meaning *to invite*. *To invite* is a very common verb with SHAKESPEARE. I have made use of FLEAY'S table here.<sup>104</sup>

This treacherous argument seems to have some force in favor of our general division of the play, but is of no use in attesting the details of that work.

The word *agreement* occurs four times in the plays; once in Henry IV (I.—I. iii. 103), and three times in the non-Shakespearian parts of TTS. (I. ii. 183 and IV. iv. 33 and 50). *Agreement* seems to be the accent in .

"No worse than I upon some agreement."

IV. iv. 33.

I. ii. (not by S.) shows a striking jumble of prose, doggerel rhyme, and blank verse. One line deserves especial attention:

"For to supply the places at the table."

III. ii. 249.

RICHARD GRANT WHITE says, "Shakespeare and Marlowe never use this uncouth old idiom [*for to*], which, though found in some of the literature of their day, seems even then to have been thought inelegant."<sup>105</sup>

SCHMIDT'S Lexicon enables us to correct Mr. WHITE at this point. The two instances of *for to* in *Titus Adronicus*, and one

<sup>104</sup> *Trans. N. S. Soc.*, 1874, p. 90. Not republished in *Shakespeare Manual*.

<sup>105</sup> SH's 'Works,' VII, p. 431, "Essay on the Authorship of Hy. VI."

instance from a part of *Pericles* which HUDSON prints as un-Shakespearian, are less important; but *All's Well* and *Winter's Tale* furnish each, one undoubted case. The text of *Hamlet*, as usually printed, contains two instances of *for to*; by some mistake, one of these, in the grave-digger's song (V. i.), is not cited by SCHMIDT. The Folios give *Hamlet* I. ii. 175 in the form,—

“We'll teach you to drink deep ere you depart”—

but SCHMIDT gives the older text as showing here a third instance of *for to* in this play. Strange to say, SCHMIDT fails to cite under *for to* this very line in TTS. which we are now considering. I give all the references: *Titus An.*, IV. ii. 44 and IV. iii. 51; *Pericles*, IV. ii. 71; *All's W.*, V. iii. 181; *Winter's T.*, I. ii. 427; *Hamlet*, I. ii. 175 (see above),—III. i. 175,—and V. i. 104; *Taming of the S.*, III. ii., 249.

I think we can still look upon this line in TTS.,—“For to supply the places at the table,” as suspicious.

“The frequent stress laid upon unemphatic syllables” and the fondness for inversion, which Dr. ABBOTT notes in the opening lines of the play<sup>106</sup>, reappear in the other non-Shakespearian parts of the play. Note the following passages:

“But to her love concerneth us to add  
Her father's liking: which to bring to pass,  
As I before imparted to your worship,  
I am to get a man,—whate'er he be,  
It skills not much, we'll fit him to our turn,—  
And he shall be Vincentio of Pisa.”

III. ii. 130-135.

“And, for the good report I hear of you  
And for the love he beareth to your daughter  
And she to him, to stay him not too long,  
I am content, in a good father's care,  
To have him match'd; and if you please to like  
No worse than I, upon some agreement  
Me shall you find ready and willing  
With one consent to have her so bestow'd;  
For curious I cannot be with you,  
Signior Baptista, of whom I hear so well.”

IV. iv. 28-37.

The frequency of Latin and Italian quotations in this play is noticeable. These all come in the non-Shakespearian parts.

<sup>106</sup> *Trans. N. S. S.* 1874, p. 121.

The length of the Italian quotations is striking. See especially Act. I Scene ii. Sly's blundering "*paucas pallabris*" happens to be from the Spanish (for "*pocas pallabras*"); and it has no smack of pedantry or false realism on the part of the author.

The great number of classical and learned allusions in the non-Shakespearian parts of TTS. has attracted attention. One part of the Induction, too, is filled with names taken from classical mythology; but the fitness of these "wanton pictures" to the purpose in hand is there very striking.

The metrical differences between the Shakespearian and non-Shakespearian parts of the play are very striking—much more convincing, of course, than they could be if we had made them the principal consideration in dividing up the play. I can best present the metrical peculiarities of the different portions in the form of a table. Where we have made any peculiarity a ground for rejecting a passage, as in III. ii. 84–88, it would be reasoning in a circle to look upon the table as giving any confirmation to our view, except as we omit from the table the passage in dispute. In preparing these figures, I have followed strictly the Globe edition of TTS., preferring to have the text determined for me by an unprejudiced party. I have treated speeches as verse or prose according to the view there followed, whenever that is clear. In some cases the decision is difficult.

SHAKESPEARE'S PART IN TTS.

Part.	Total Lines.	Prose Lines.	Verse Lines.	Heroic (5-beat) lines	Unstopt Lines, (En- jambement).	Heroic Lines with Fem- nine Endings	Rhyme.	Doggerel.	Short Verse Lines, not Whole Speeches.	Short V Lines, Whole Speeches.
Ind. i.	138	15	123	120	7	26	—	—	1	2
Ind. II.	147	35	112	104	5	11	—	—	1	7
II. i.	212	14	198	190	5	40	2	—	2	6
115–326										
III. ii.	37	—	37	35	2	2	—	—	2	—
89–125										
III. ii.	56	2	54	50	2	6	—	—	4	—
186–241										
IV. i.	214	127	87	79	1	25	4	—	7	1
IV. iii.	198	46	152	145	1	24	6	—	2	4
IV. v.	79	2	77	74	5	18	4	—	2	—
V. ii.	181	—	181	163	5	35	14	—	10	6
1–181										
Totals.	1262	241	1021	960	33	187	30	—	31	26

## NON-SHAKESPEARIAN PART OF TTS.

Part.	Total Lines.	Prose Lines.	Verse Lines.	Heroic (5-beat) lines	Unstopt Lines, (En- jambement).	Heroic Lines with Fem- nine Endings	Rhyme, all cases.	Doggerel.	Short Verse Lines, not Whole Speeches.	Short V. Lines, Whole Speeches.
I. i.	259	62	197	176	15	21	20	9	10	2
I. ii.	282	46	236	202	18	37	36	16	7	4
II. i.	114	16	98	94	6	16	2	2	2	—
II. i. 1-114	87	—	87	82	10	17	12	—	3	—
327-413	92	16	76	71	2	5	12	—	1	3
III. i.	88	51	37	31	—	9	5	5	—	1
III. ii.	60	—	60	57	6	4	4	—	2	1
126-185	13	—	13	13	—	6	2	—	—	—
III. ii. 242-254	120	—	120	116	6	31	5	—	2	2
IV. ii.	109	31	78	67	4	18	4	2	7	2
IV. iv.	155	123	32	26	1	3	14	4	2	—
V. i.	8	—	8	—	—	—	8	8	—	—
V. ii. 182-189										
Totals.	1387	345	1042	935	68	167	124	46	36	15
Totals for Play.	2649	586	2063	1895	101	354	154	46	67	41
Totals in 'Leo- pold Shak- spere,' from FLEAY.	2671	516		1971		Double End'gs. 260	5 Meas. 169 Short Lines 15 184		1 Meas. 4 2 M. 18 3 M. 22 4 M. 23 67	

## SUMMARY OF TABLE.

	Total Lines.	Prose Lines.	Verse Lines.	Heroic Lines (5-beat).	Unstopt Lines.	Heroic Lines, Fem- nine Endings	Rhyme.	Doggerel.	Short Verse Lines, not Whole Speeches.	Short V. Lines, Whole Speeches.	Alexan- drines.
Shake- spere.	1262	241	1021	960	33	187	30	0	31	26	4
Non- Shake- spear'n	1387	345	1042	935	68	167	124	46	36	15	10

The great difference between the number of "Feminine Endings" in my table (354) and the total number of "Double Endings" as given in the 'Leopold Shakspeare' (260) may be due

partly to the fact that many endings in SHAKESPEARE'S use have sometimes the value of two syllables and sometimes that of one syllable.

I reckon as Alexandrines the following: in the non-Shakespearian parts, I. ii. 23, 24, 151, 165, 228, 236, 237; II. i. 405, 413; and III. i. 54=10;—and, in the Shakespearian parts, IV. iii. 44; IV. v. 16; and V. ii. 43, 175=4. The 'Leopold Shakspeare' gives 5 as the total number of 6-measure lines.

The most striking fact about the table is that SHAKESPEARE'S associate has all of the doggerel and more than four-fifths of the rhyme.

I find 11 lines in the play whose first foot seems to be composed of but one syllable; and 29 lines which contain an extra syllable at the pause. These lines are used with equal freedom by both writers.

I will call especial attention, farther, only to the run-on lines. KÖNIG<sup>107</sup>, in his admirable discussion of *Enjambement* in SHAKESPEARE, shows very clearly that many factors come into play here, and that it is impossible to make a sharp division of the heroic lines in a play into two distinct classes, "stopt" and "unstopt." I have reckoned lines as "stopt" whenever possible, i. e. whenever it seemed at all natural to read a line in such a way as to give a clear pause at the end. Hence my total falls below those of FURNIVALL and KÖNIG. FURNIVALL finds 121 "unstopt" lines in the play, out of 1930 5-beat verses (6.3%). I find 101 such lines out of 1895 (5.3%). KÖNIG finds 8.1%. As FURNIVALL has already pointed out, the associate uses these lines much more freely than SHAKESPEARE.

FLEAY'S elaborate discussion of the authorship of TTS.<sup>108</sup> is very unsatisfactory. After giving specimens of six classes of metrical peculiarities in this play, he says, "These peculiarities of metre are enough of themselves to show that the greater part of this play is not Shakspeare's." He then adds a seventh peculiarity, "the frequent contraction of the word 'Gentlemen' into 'Gentlemen'". He gives eight specimens under his first class, but *six of them come in the parts of the play which he afterwards assigns to SHAKESPEARE* (see FURNIVALL'S comment). Of a second peculiarity, he gives eleven specimens, afterwards assigning four of

<sup>107</sup> 'Der Vers in Shaksperes Dramen.' Qu. und Forschungen, lxi, p. 97.

<sup>108</sup> *Trans. New Sh. Soc.*, 1874, and *Shakes. Manual*.



them to SHAKESPEARE. Many of the lines given under his third class seem to belong elsewhere (see KÖNIG, p. 84). Of the seven that I can read as he does, he afterwards gives four to SHAKESPEARE. The five lines in his fourth class can easily be read in a different manner, and I think should be. One of them is afterwards given to SHAKESPEARE. The fifth class is composed of "the doggerel lines, chiefly of four measures in each line." FLEAY'S statement, "Lines like these of four measures occur nowhere else in Shakespeare," is simply amazing. The farcical features of TTS. make us think of the *Comedy of Errors*. In Act III. Scene i. of that play, FLEAY can find a hatful of such lines. They occur, also, in other plays. (See KÖNIG, p. 120). Of FLEAY'S sixth class of peculiarities, SHAKESPEARE finally gets more than the associate. KÖNIG finds the use of *gentleman* as equivalent to two syllables to be a *frequent thing throughout the dramas* (p. 35).

At the close of his paper, FLEAY gives typical passages illustrating the different styles to be found in this play. Here he questions SHAKESPEARE'S authorship of that peculiar and significant feature of TTS., the scolding speech of Petruchio, beginning "O monstrous arrogance!" (IV. iii.) He takes away from SHAKESPEARE another passage in IV. iii. These passages have already been unquestioningly attributed to the poet in FLEAY'S own table.

There are some differences between the various non-Shakespearian parts of TTS. which suggest the possibility that SHAKESPEARE had more than one helper in the production of this play. The strutting rhetoric of the opening speeches does not again appear. The situations of Act I. are also found in TAS. Otherwise the non-Shakespearian parts borrow especially from *The Supposes*. A large number of the peculiar words already noticed as occurring in TTS. and not in other plays of the First Folio (see p. 72) appear in this Act. But we have seen that "the frequent stress laid upon unemphatic syllables" and the fondness for inversion are common both to the non-Shakespearian parts which come earlier in the play and to the later ones (See p. 73). The differences between the various non-Shakespearian portions do not seem to me greater, on the whole, than those which may well mark different portions of the work of one author.

I have no clear light as to who SHAKESPEARE'S associate was in composing this play; but I would call attention to certain correspondences between his work and that of ROBERT GREENE. These correspondences concern especially GREENE'S masterpiece, the play entitled *Friar Bacon and Friar Bungay*.

Many such abbreviated words as we have found in the work of the associate author of TTS. (See p. 66) occur in *Friar Bacon and Friar Bungay*; e. g. 'tirèd (for *attirèd*, i. 145, iii. 45, vi. 118), 'gree (for *degree*, x. 47), 'tide (for *betide*, xiii. 14), and many others (See Ward, *Old Eng. Drama*, p. 213). The same play has the oath "Gog's wounds" (vi. 128), which occurs nowhere in the plays attributed to SHAKESPEARE outside of TTS. III. ii. 162, where we have assigned it to the associate. *Friar Bacon* has also a number of such word-twistings as the co-laborer puts into the mouth of Grumio: e. g. *reparrel* (V. 49), *niniversity* (VII. 85), for *apparel* and *university*.

We have found one infinitive with *for to* in TTS. (III. ii. 249). I have already commented upon WHITE'S statement that SHAKESPEARE does not use this idiom (p. 72). He also declares that it is not used by MARLOWE. He continues: "Peele . . . . avails himself of it [*for to*] but half a dozen times throughout all his works; but Greene seems to have had a fondness for it; or rather to have been driven, by the poverty of his poetical resources, to eke out his verses with this phrase, which is not found in any of the humorous prose passages of his dramas."<sup>109</sup>

The phrase in question occurs seven times in *Friar Bacon*; I cite two of the cases:

"Ride for to visit Oxford with our train."

Dyce's Greene, p. 159.

"Stays for to marry matchless Elinor."

Ibid. p. 177.

The associate author of TTS. seems fond of the word *for*, and often gives it the accent. See the opening speech of Act i. which has already been cited (p. 60). Compare the following:

"First, *for* thou cam'st from Lacy whom I lov'd,—  
Ah, give me leave to sigh at very thought!—  
Take thou, my friend, the hundred pounds he sent;  
*For* Margaret's resolution craves no dower;  
The world shall be to her as vanity;  
Wealth, trash; love, hate; pleasure, despair;

<sup>109</sup> 'Shakes Wks.,' VII, p. 434.

For I will straight to stately Framlingham,  
 And in the abbey there be shorn a nun,  
 And yield my loves and liberty to God.  
 Fellow, I give thee this not *for* the news,  
 For those be hateful unto Margaret,  
 But *for* thou'rt Lacy's man, once Margaret's love."

*Friar Bacon*, Sc. X. 153-164.

In the abundance of its classical quotations and in the manner of introducing them, *Friar Bacon* shows a great similarity to those parts of TTS. which are now being Considered. "Age-nor," a name coming only in TTS. in the Concordance (I. i. 173), is also found in *Friar Bacon* (IV. ii). Paris, the Trojan, is named once in *I. Henry VI.*, once by the associate, in TTS. (I. ii. 247,) and in *Troilus and Co.*, and nowhere else in SHAKESPEARE'S plays. His name comes twice in *Friar Bacon* (iii. 69, xii. 6).

"Gramercies" occurs three times in the plays,—twice in TTS. (not in SHAKESPEARE'S part) and once in *Timon of Athens*. It comes twice in *Friar Bacon*. I cite the four lines in question :

"Gramercies, Tranio, well dost thou advise."

TTS., I. i. 41.

"Gramercies, lad, go forward ; this contents."

Ibid., I. i. 168.

"Gramercies, Bacon ; I will quit thy pain."

*Friar Bacon*, Sc. v. 112.

"Gramercies, lordings ; old Plantaganet."

Ibid., Sc. xvi. 6.

*Friar Bacon* has a good number of Latin quotations. The scene being laid in England, there is no occasion for introducing expressions from the Italian.

On the contrary, *frolic* as a verb is found only in the Shakespearian part of TTS., among all the plays. It occurs in *Friar Bacon* (xiii. 1).

*Friar Bacon* contains more than fifty lines of 2-accent doggerel. We have found some of this in the non-Shakespearian part of TTS. (See p. 67.)

GREENE'S other plays do not show so much verbal agreement with TTS. as does *Friar Bacon*. LODGE assisted him in the writing of *A Looking Glass for London and England*, and the authorship of *George-a-Greene* is doubtful. There are but three other plays left to us for consideration : *Orlando Furioso*, *James IV.* and *Alphonsus King of Arragon*.

Abbreviated words like those in *Friar Bacon* do not occur so abundantly in the other plays. *Orlando Furioso* has 'miss for amiss, and 'gree for degree.<sup>110</sup> *Alphonsus* has 'dain for dis-dain in two places in Act i., and elsewhere in the play.

I have noted one case of *for to* in *James IV.* and nine cases in *Alphonsus*, but there are probably others. The phrase comes in the first stanza of GREENE's longest poem, "A Maiden's Dream." I have not noted any instance of it in *Orlando Furioso*. I have not access to a copy of GREENE's works at the present writing.

The great fondness of GREENE for the word *for* is noticeable in *Alphonsus*, in addition to the abundant use of *for to* in that play. I noted four instances of the combination *for because* in the first two Acts of *Alphonsus*, when not reading the play with especial reference to this point. SCHMIDT gives *for because* as occurring but three times in all the plays of SHAKESPEARE.

The word *Gramercies* does not occur in the undoubted plays of GREENE outside of *Friar Bacon*. It occurs once in the doubtful play *George-a-Greene*.

I have already called attention to the word *seen* in TTS., I. ii. 134.

". . . . . a school master  
Well seen in music."

This passage is non-Shakespearian, and this meaning of the word is found nowhere else in the plays; but we have the same use in GREENE's *James IV.*, Act v. Scene v:

"But I that am in speculation seen."

We have the best of reasons for connecting GREENE and SHAKESPEARE together, though not as fellow workers. We do this on the ground of GREENE's oft-cited reference to "Shake-scene" in the pamphlet written upon his death-bed, "A Groat's Worth of Wit Bought with a Million of Repentance." Here GREENE speaks as if MARLOWE, LODGE and PEELE stood in the same relation to SHAKESPEARE as himself. Their names are not given; but his messages to unnamed persons are commonly interpreted as addressed to them. He says at last: ". . . there is an upstart crow beautified with our feathers, that, with his *Tygres heart wrapt in a player's hyde*, supposes hee is as well able to bombast out a blanke-verse as the best of you; and, being an absolute Johannes-fac-totum, is in his owne conceyt the only Shake-scene in a country."

<sup>110</sup> DYCE'S 'Greene,' pp. 109, 91 and 107.

The reference to SHAKESPEARE is made certain by the resemblance of one phrase here to the line in *III. Hy. VI.*,

"O tiger's heart wrapt in a woman's hide."

I. iv. 137.

Although GREENE speaks for his three fellows and himself, it is natural to suppose that he is thinking especially of his own case. His name has been often brought into connection with TTS. So far as I know, this has always been done by attributing to him either a part or a whole of the companion play, TAS. RICHARD GRANT WHITE says: "It is quite uncertain who was the author of *The Taming of a Shrew*. . . . In my opinion, it is the joint production of Greene, Marlowe, and, possibly, Shakespeare." (Vol. IV. p. 391.) MALONE, KNIGHT and HUDSON think that GREENE may very well have been the sole author of TAS. I have not been led to discern a second hand in the old play, or to see GREENE's hand there at all. I wish to ask the question whether GREENE may not have been the associate of SHAKESPEARE in writing TTS.?

Some genuine common power is shown in TTS., outside of the Shakespearian portions. It is in place, therefore, to remember that CHETTLER called GREENE "the only comedian of a vulgar writer in this country."<sup>111</sup> NASH says of him: "He made no account of winning credite by his workes."<sup>112</sup>

Let us notice also a passage in a tract called *Greene's Funerals*, 1594:

"Nay, more; the men that so eclipsed his fame  
Purloined his plumes: can they deny the same?"<sup>113</sup>

The fact that GREENE died in 1592, much before the supposed date of TTS., is a difficulty. SHAKESPEARE may have revised in riper years his part of an earlier play which he and GREENE wrote together. It is more probable, however, that SHAKESPEARE's helper in writing TTS. was simply an ardent admirer of GREENE's work, and especially of the play *Friar Bacon*, and that the resemblances between his writing and GREENE's can be so explained.

Upon what terms did SHAKESPEARE, and his helper divide their work between them?

<sup>111</sup> Kind-Harts Dreame. See DYCE's ed. GREENE.

<sup>112</sup> Strange Newes, 'DYCE's Greene.'

<sup>113</sup> See HUDSON's 'Sh.' Harvard Ed. Introd. to Part II. *Hy. VI.*

If SHAKESPEARE wrote, as we believe, the *core* of the play, the actual taming of the shrew, he gave practically his entire attention to but three characters—Petruchio, Katharine and Grumio. We should naturally conjecture, therefore, that he wrote his part first, and then handed it over to the associate for completion. The picture is not made to fit the frame, but the frame to fit the picture.

There are some things that corroborate this view. In Act II. Sc. i., SHAKESPEARE's part is enclosed within the work of his fellow-author. The two parts of Act III. Sc. ii. that I have assigned to SHAKESPEARE are enclosed within the three parts given to his assistant; and the Scene ends with a distinct tail-piece written by the associate. The whole of the last Act of the play has been assigned to SHAKESPEARE, except a meaningless tail-piece of a few doggerel lines. These lines would naturally be written by the one who put the last hand upon the play.

I hold, then, that SHAKESPEARE wrote the core of the play, the actual taming of Katharine, and that this was the first part of the play that was written. The artist then gave his picture to the artisan to be framed. The artisan-associate finished the play, and left it in its present condition.

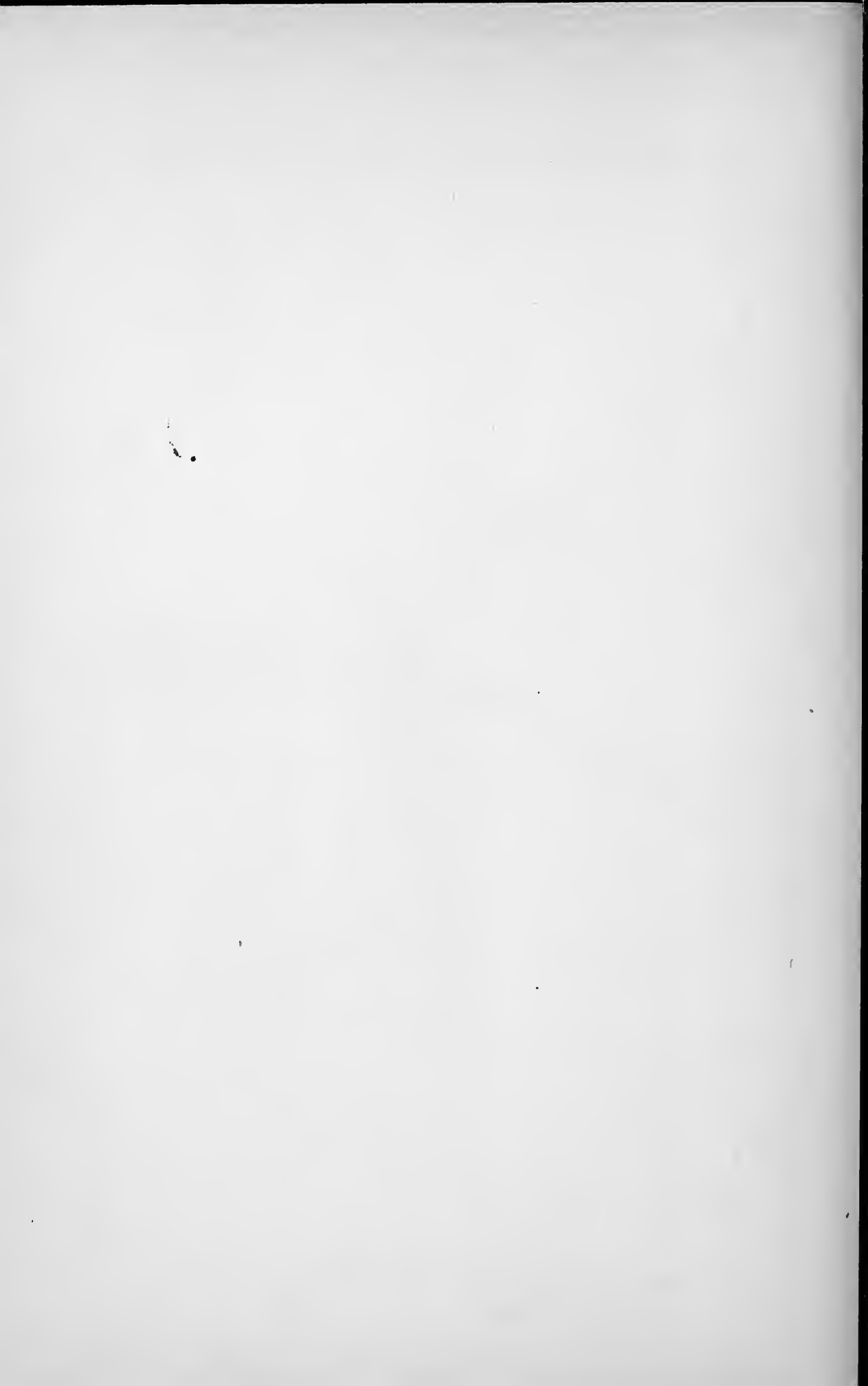
## ERRATA.

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- P. 21. After 1, 2, 3, read: "nearly the same that have just been given for TAS." In the second line below, read: "the false father of the *false* Lucentio is Pedant-Vincentio."
- P. 22. The cross-reference is to pp. 20 and 21.
- P. 26. Eleven lines from the bottom, for "making" read "marking."
- P. 31. In the last line, read "tumbling."
- P. 33. 2 should read: "It is just the . . . parts of TTS. which borrow most freely from TAS."
- P. 37. Near the middle of the page, read: "than it is permissible to use here."
- P. 52. Near the bottom of the page, in the second column, read: "I doubt the mustard is too colerick for you."
- P. 59. In the middle of the page, for "the subordinate partner or partners," read "his partner or partners." Transpose the beginnings of the next two lines.
- P. 79. Near the end of the first paragraph, read "*Troilus and Cr.*" Strike out the preceding "and."

### *Table of Contents.*

- A. a. should begin: "*The Taming of a Shrew* (TAS.) and *The Supposes*, etc."
- A. b. For TAS., read TTS.







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